musical
COURIER

FEBRUARY 15, 1950 25 CENTS

ROBERT MERRILL

Baritone, Metropolitan Opera, Star

HELEN
THIGPEN
—Soprano Thrills New Yorkers at Town Hall

Virgil Thomson says:—

HELEN THIGPEN sang last night in the Town Hall, giving great joy. The joy came from her lovely voice, from her program of rare and handsome works and from her distinguished musicianship. Not often of a winter does one hear a vocal evening of song so high-class all round.

* * *

Three works by Berlioz and four by Howard Swanson were an especial delight, being both unfamiliar as recital fare and in themselves grande cuisine. The Berlioz "Death of Ophelia" is one of the great French songs, perhaps the model of them all. "The Ghost of a Rose" and the "Vilanelle" are no less perfect, no less musically imaginative; but the Ophelia piece is longer, grander, evocative of a more spacious picture. Miss Thigpen gave them all to us with clarity and breadth.

Howard Swanson is a composer whose work singers (and pianists, too) should look into. It is refined in subvient, sophisticated of line and harmony in a way not at all common among American music writers. His songs have a delicate elaboration of thought and an intensity of feeling that recall Faure. Of the four sung last night only one, "The Negro Speaks of Rivers," overstated its subject; and here the fault, I think was largely the poet's, Langston Hughes. The other three are a contribution to valid song repertory. One is grateful to Miss Thigpen for singing them, doubly for interpreting them so sensitively.

* * *

Sensitivity, as a matter of fact, is this artist's most imposing quality. That and her high standards of musical taste. She phrases; she pronounces; she floats a musical line; she keeps a rhythm; she makes beautiful sounds; she stays on pitch. All the musical amenities are hers. If occasionally she croons a bit, she is also mistress of finest spun, the most penetrating true pianissimo now available, to my knowledge, on the American concert stage. She is an artist and a musician through and through.

* * *

Her voice, one of great natural beauty, is a lyric soprano of no extraordinary range or volume; yet it sails high with comfort and is not wanting in dramatic accents or in vibrancy. Its greatest warmth is in the lower and middle ranges. Its greatest natural quality of sweetness, lies at the top. Here it is on impersonal vibration, utterly true acoustically, a little disembodied as resonant as an E-string or a flute. At such moments it loses no beauty; the music sung merely ceases to be a human communication and becomes a sort of angelic sound-effect. Miss Thigpen's whole vocal production is that of one who cares for loveliness. With more stage experience, and with her already great musical authority, she should be a recitalist of the first class.

—Herald Tribune, Thursday, November 17th

Festival Introduces Soprano

By Alfred Frankenstein

A highly remarkable singer was introduced to San Francisco audiences last night in the fourth concert of the Campion Festival at the San Francisco Museum of Art. Her name is Helen Thigpen. She has one of those immense dramatic soprano voices, with a color like polished ivory, that conquer audiences through the combined brilliance and caressing quality of their sound. She still has much to learn about enunciation and something to learn about accuracy in pitch, but she unquestionably possesses one of the most extraordinary vocal instruments to be brought out in this community in many years.

—San Francisco Chronicle, Sept. 8, 1949

* * *

Composers Forum

"Mr. Swanson's music is more relaxed, and has a trace of French influence, although without loss to its own individuality. Mr. Swanson made his best impression in a group of settings of poems by Langston Hughes, Mr. Swanson being particularly fortunate in the singing of four of his songs by Helen Thigpen, whose exquisite soprano voice is matched by a remarkable interpretative power and a no less impressive stage presence."

—E. L., N. Y. Times, Jan. 23, 1950

* * *

From these works—especially the songs—it is at once evident that there is a real creative gift, a lyric, dramatic sense that evokes its own spontaneous forms, drawing from the assimilated technical knowledge, of which there appears to be much. The mood and the aptitudes of the chosen instruments dictate the design and the esthetic. Nothing is forced, nothing contrived, but the laws of economy prevail. Emotional impulse is the underlying unifier, technical devices the elements working in its service.

Helen Thigpen gave a superb performance of Swanson's four songs; her perfect diction, absolutely infallible intonation and subtle dramatic sense discovering all the beauty and life in the music.

—N. Y. Herald Tribune, Jan. 23, 1950

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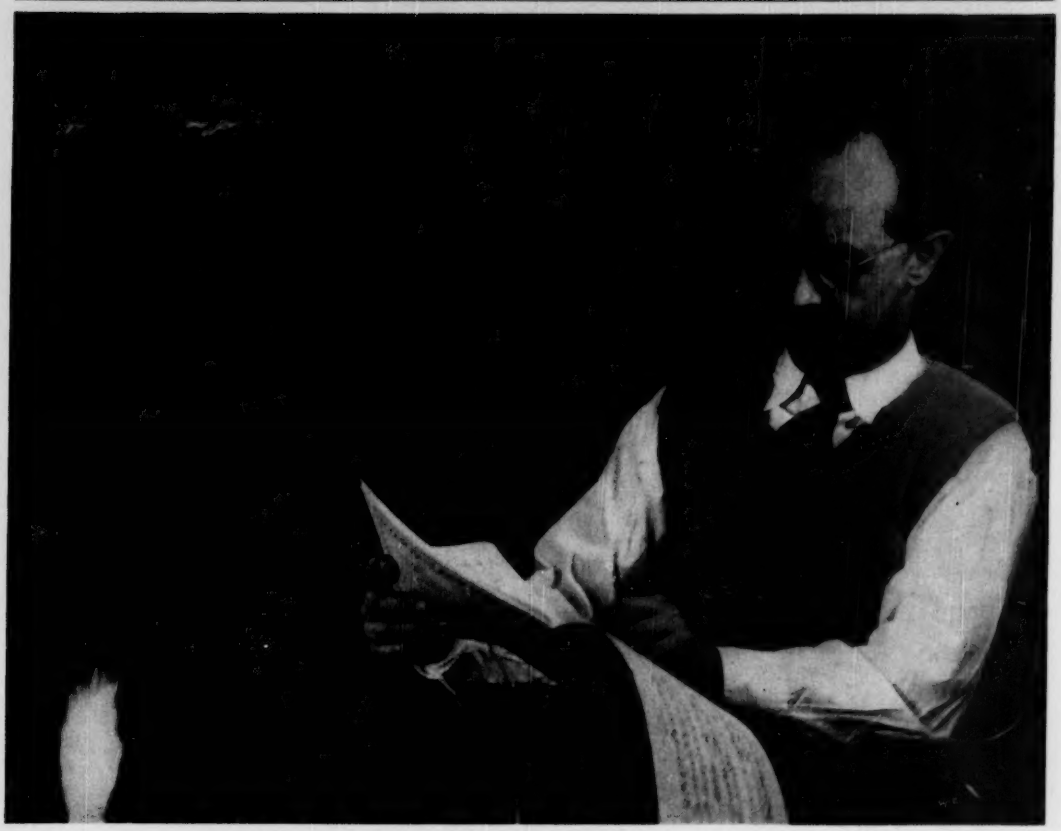

The pianist photographed at his home in Vermont by Charles Leirens

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MARY BOTHWELL

A whole program of German songs revealed Miss Bothwell as a singer of courage and style. She managed to make each song live its few short breaths of life.
—*N. Y. World-Telegram and Sun, Jan. 9, 1950*

The soprano's voice was at its best in soft notes in the upper register. These had an appealing brightness of timbre. Interpretations carefully wrought.
—*Herald Tribune, Jan. 9, 1950*

The vocal and technical demands of her exacting program were met with unusual ease and self confidence. —*N. Y. Times, Jan. 9, 1950*

The soaring flight which Mary Bothwell knows how to give to the declaration of romantically stormy love was overwhelming. Strauss Cacilie was a flaming cataract. But more surprising is it how Mary Bothwell knows to bend her gleaming soprano to lyric intimacies. The "kleinen Dinge" were really "entzuckened" and the "Nimmersatte Liebe" became a charming little joke.
—*Tagesanzeiger, Zurich, May 31, 1949*

Who remembered Mary Bothwell's appearance in Rosenkavalier was not surprised that the highest point was Isolde's Liebestod.
—*Haagshe Courant, The Hague, May 9, 1949*

This Canadian singer is one of those who one likes to praise unreservedly. Her art evokes sympathy through its frankness, its purity.
—*Opera, Paris, June 15, 1949*

Miss Bothwell's voice is one of luscious texture and warmth, and projected with natural ease throughout a wide range. Nothing of its beautiful quality is lost in her powerfully and dramatically arresting high tones, which are never forced, and her soft notes have a tender and caressing quality. Her diction is unerring as is her sense of perfect pitch.
—*The Danbury News-Times, Dec. 3, 1948*

She made manifest a voice of excellent quality, capable of considerable power. The five songs of this cycle (Ravel's setting of Tristan Klingsor's "Scheherazade") were sung with the Gallic refinement of expression that not often is achieved by artists other than those sophisticated ones from France itself.
—*Chicago Sun-Times, Feb. 3, 1949*

Canada: Three Concerts in One Season

YOUNG SOPRANO WINS AUDIENCE WITH PERFECT VOCALISM
One of the big hits was Wagner's "Liebestod" sung with voice and conception truly heroic. Her singing of Ravel's Scheherazade cycle was superb! —*Toronto Daily Star, November 30, 1948*

MARY BOTHWELL CROWNS SUCCESSFUL EUROPEAN TOUR WITH LOVELY RECITAL
Her voice is pure bright colored soprano ranging easily through two octaves from D below the treble stave to D in Alt. (Scale is delightfully sure and defined and volume of tone generous.)
—*The Toronto Evening Telegram, November 30, 1948*

SOPRANO BRILLIANT IN WAGNER NUMBERS
Last night's concert was really brilliant. Sir Adrian Boult presided over the orchestra. Miss Bothwell sang principally Wagner. She has the vocal resources for Wagner. In Isolde's Narration Act I and Liebestod, the lovely lustre of her painstakingly trained voice shone at its best. Her singing had a heart melting tenderness, the phrasing perfectly done. —*The Toronto Telegram, July 8, 1949*

SOPRANO SCORES HIT WITH SCOTTISH AIRS
Miss Bothwell's strongest point was her power of interpreting a song with feeling and atmosphere through vocal ability. She scored a big hit with a couple of traditional Scottish Airs and sang them with simplicity and tender feeling. —*Toronto Star, November 4, 1949*

SOPRANO SOLOS IMPRESSIVE
Singing gift is hers in richest measure. Voice and temperament disciplined by fine musicianship, allied to platform personality of distinction, mark her a singer of high degree.—*Toronto Telegram, November 4, 1949*

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FEBRUARY 15, 1950

IN THIS ISSUE

Facing the Music: Pianists of Yore.... 7
1900-1950: America's Coming of Age...8, 9
Edward Johnson's Career Reviewed.....10
"Met" Announces New Plans.....11
Independent Managers List Goals.....12
Raising Audience's Program Standards..12
Concertless Towns Needn't Be "Different".13
Metropolitan Fortnight: New Roles.....14
Opera and Orchestras in London.....17
Holland Festival Plans Announced.....18
Israel Philharmonic and Artists Feted...21
Mexico Develops New Ballet Group.....22
Brussels Concerts Include Rarities.....24
The Dance: Plans and Novelties.....28, 29
Silhouettes: Reviews and Careers....30, 31
Choir Corner:
New Future for Coventry.....32, 33
Radio: Editing Operas for Television...34
Chicago:
Management Affairs; Concerts...36 to 39
New York Concerts.....40 to 47
New Recordings.....53
New Publications.....54, 55

THE CHILDREN'S HOUR . . . Rudolf Serkin at home in Brattleboro, Vt., with his children (l to r.) Peter, Ursula, Elisabeth and Johnny. (Photo—Charles Leirens)

M.T.N.A. Convention for Cleveland

One of the major gatherings of the year is the joint convention scheduled in Cleveland from Feb. 26 to March 2 by the Music Teachers National Association, now in its 74th year. It is being held in association with meetings of the National Association of Teachers of Singing (Feb. 26-March 1); National Association of Schools of Music (Feb. 22-26); National Association of Choir Directors (Feb. 26-27); American String Teachers Association (Feb. 26-March 1); National Guild of Piano Teachers (March 1-2); American Matthay Association (Feb. 28 to March 1); College Music Association (Feb. 26); the Accordion Teachers Guild (March 2), and the Hymn Society of America (Feb. 26 and 27). Represented by informal meetings of their members will also be the National Federation of Music Clubs, Ohio Music Teachers Association, Sigma Alpha Iota, Mu Phi Epsilon, Delta Omicron, Phi Mu Alpha, and Phi Beta.

Space does not permit listing of the intriguing topics to be taken up at the various sessions. Sectional meetings of the MTNA will be devoted to music in liberal arts colleges, the work of the private music teacher, Latin American music, organ and choir (given in cooperation with the National Association of Choir Directors and the Hymn Society of America), the psychology and theory of education, musicology, community music, American music, audio-visual programs, and forums on voice, piano and strings (the last three in cooperation with NATS, NGPT and ASTA, respectively). Musical Courier will publish a report of the sessions on March 15.

Orchestras of Country Plan Appeal to Congress

(By Telegram to Musical Courier)

WASHINGTON.—The nation's symphony orchestras hope to present an appeal for an end to the twenty per cent admissions tax at Congressional hearings here this month.

House Ways and Means Committee hearings on Federal excise taxes are scheduled for Feb. 15 through 21. Arthur J. Gaines, manager of the Minneapolis Symphony, will represent managers of all the major orchestras. According to J. E. Mutch, manager of the National Symphony here, Gaines was picked by 15 of the orchestra managers at a conference in New York on Jan. 17 and 18.

Committee aides were unable to say exactly when admissions taxes would be taken up, but they indicated that spokesmen for various groups would be given a chance to appear. Patrick Hayes, president of the National Association of Concert Managers, also has asked the committee for an opportunity to testify in favor of admissions tax eliminations.

JAMES G. DEANE.

Philharmonic Asks Tax Relief

The New York Philharmonic-Symphony has appealed to Congress for relief from the 20% admissions tax on tickets that so adversely affects the current budgets of orchestras and opera companies. A statement of the position of these organizations was sent to every member of the House Ways and Means Committee and to the Joint Taxation Committee of the Congress. The orchestras and opera companies generally feel that they could continue to charge the same prices, and, if they could add the amount of the tax to their own budgets, results would in many cases be a transfer from red to black ink in the final figures.

Petrillo Urges Slash

Another who asked for a repeal of the 20 per cent "entertainment" tax was James C. Petrillo, president of the AFM, in an article published in the February issue of The International Musician, union journal. Previously he had named a committee to work for repeal, composed of Paul J. Schwarz, president of Washington Local 161; Richard J. McCann, president of New York City Local 802; and J. Elmer Martin, secretary of Baltimore Local 40. Mr. Petrillo cited among various statistics the fact that there had been a total decline of approximately 23 per cent in the admissions taxes collected from roof gardens and cabarets during the last two years.

ON THE COVER

Robert Merrill, who recently celebrated his 30th birthday, has already won a place in the company of notable baritones of the Metropolitan Opera through his portrayals of Escamillo in Carmen, the title role in Rigoletto, Germont in Traviata, Valentine in Faust, Figaro in The Barber of Seville, Count di Luna in Trovatore, Amonasro in Aida, and in this year's restoration of Samson and Delilah, the High Priest.

Equally brilliant in concert, Robert Merrill is also a dominant figure among radio singers. He has starred on his own radio show since 1945; was chosen by Toscanini to sing Germont in Traviata on the NBC opera broadcast; and by the Opera Television Theater and the Columbia Broadcasting System to sing Escamillo in Carmen in the first of a series of TV opera broadcasts.

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FACING THE MUSIC

By Harold C. Schonberg

TUCKED away in many an attic, gathering dust in many a library, are two old books that in their day were best-sellers—Amy Fay's *Music Study in Germany* and A. Erlich's *Celebrated Pianists of the Past and Present*. Amy Fay's little book, which passed through many editions, is one of the most charming collections of musical personalia ever written, and I propose to discuss it on a future occasion. Erlich's book, which was published in an American edition by Presser in 1894 is another of those now-forgotten compilations. The title page boasts of its comprehensive quality: "A Collection of One Hundred and Thirty-Nine Biographies with Portraits." It is the portraits especially that send a pang of nostalgia through at least one reader who recently came into possession of the book and never intends to let it out of his sight.

Here is Moritz Rosenthal, black hair waving back, bristling Kaiser Wilhelm moustache proudly covering most of his face, lower lip pugnaciously thrust out. "Only the barest biographical notices exist about him," Erlich tells us, and goes on to quote a diversity of critical opinion, most of it unfavorable. The poor man had too much technique. Here is Wladimir de Pachmann, smiling at us with a round, innocent, cherubic face, hair to his shoulders à la Liszt. Erlich had his difficulties with him too. "In spite of all the trouble taken, it unfortunately has been impossible to learn very much concerning Pachmann." But, Erlich concludes, "there is no doubt that he is an excellent pianist, and concert agents experience no difficulty in procuring him good engagements in the very best society."

Directly following de Pachmann, in stern alphabetical sequence, comes Ignaz Johann (sic) Paderewski dourly glaring through an impossible mop of hair that makes him look like a water spaniel. He is conceded to be good, though "until a little more than three years ago Paderewski was not universally recognized as a great pianist." But now he is "one of the greatest pianists not only in Europe but in America" (sic), and presumably the best society was also clamoring for him, though Erlich does not mention that particular point. Eugen d'Albert, good-looking despite an engraving which gives him a head of hair that looks like an inverted bird's nest accidentally dropped on him, leads off the celebrated pianists. "It is a remarkable co-incidence that the great number of musicians to be represented should commence with one of the youngest, who at the same time being one of the most renowned, has reached the height of modern pianoforte playing," comments Erlich in his stately prose.

Teresa Carreño, consistently misspelled Carenno throughout Erlich's article, is given the most eulogistic sendoff. "All critics of the present day," the entry begins, "agree in putting Teresa Carenno at the head of modern pianists. Her playing is unequalled, her technical knowledge is perfect, and she captivates even those who make it a rule to admire nothing. In fact, her whole performance is great and phenomenal." After which, perhaps just the most wee bit inconsistently, Erlich adds: "At the same time her greatest admirers admit that it is not all perfection . . . it lacks tenderness and her touch is often hard." At the top of this page is the magnificent and beautiful Teresa, looking properly amused. (Who, one wonders, are those who make it a rule to admire nothing? In another place, Erlich supplies a dig along similar lines. He is writing about Louis Moreau—he calls him "Moritz"—Gottschalk: "His technical abilities were great and his execution marvelous. He was also a good drawing-room performer and understood the art of pleasing even connoisseurs of music." *Even* connoisseurs, mind you.)

Erlich is aghast at the phenomenal mind and memory of Dr. Hans von Bülow, who plays and conducts without the aid of notes. But then he grows severe: "Yet I must not omit mentioning that his peculiar individual conception of many classical masterpieces is open to criticism. Whether a conductor is justified in supplying his own conception of the work instead of that established by tradition, remains a question which other critics may decide." Alas! other critics didn't decide and still haven't decided.

THERE is nothing but praise for Franz Bendel (". . . an excellent pianist"), Hans Bronsart von Schellendorf (". . . has made a considerable name for himself"), Willi and Louis Thirn (brothers who "developed a marvelous unisono in playing which is thoroughly astonishing to all who hear them"), Aloys Schmitt ("a pianist of great excellence"), Robert Freund ("a master of his instrument"), Alfred Grünfeld ("a pianist in the highest sense of the word") and Mary Krebs-Brenning ("this excellent pianiste . . . especially lucky in the choice of her parents"). Do any of these ring a bell today? Some of the others mentioned by Erlich, though, are still potent memories. Fanny Davies, the pianiste who studied with Frau Clara Schumann and had the "honor of playing before Queen Victoria at Balmoral," went on to a brilliant career that extended well into our own day. Arthur Friedheim, wrapped in a coat with a mighty fur collar, gazes sternly at us, and the pudgy, sensitive face of Rafael Joseffy thinks its own secret thoughts. Joseffy, Erlich informs us, "became a virtuoso capable of mastering the most difficult technical work, able to vie with the best pianoforte performers of his time." A fortunate man, Joseffy "understood the art of converting the favour he met with into money." How? everybody will breathlessly demand. So simple: "By turning his footsteps toward America—the gold country of all virtuosos." Foreign papers please copy.

THERE are those alive who will remember the playing of Adele aus der Ohe, Sophie Menter, Anton Rubinstein and Fanny Bloomfield-Zeisler. Menter, if the illustration is any decent guide, must have been a ravishingly beautiful woman, and Erlich quotes Liszt as declaring that she occupied "the highest position among contemporary pianistes." Pianistes, note, not pianists; but the careful Erlich reminds the reader of other pianistes like "Carenno," Annette Essipoff, Arabella Godard, Anna Mehlig, Berthe Marx, and Clara Schumann, deciding not to string along with Liszt. Erlich, indeed, appears to have most respect for Essipoff, who aroused the keenest admiration in her teacher, Theodore Leschetizky. "He took the greatest interest in her," Erlich primly says, "and in 1880 she became his wife." Some equally good male pianists were first beginning to appear at that time. The great Emil Sauer, here looking rather like a frightened sheep, is given two noncommittal paragraphs of text; he was a pretty young man then. Alexander Siloti and Leopold Godowsky also have promising careers before them. Xaver Scharwenka, though, fiercely moustachioed, wearing a furred Cossack hat, gets three pages.

Since the text is an American edition, some biographies of American pianists have been appended. A dapper-looking Edward Alexander MacDowell is represented; so are Emil Liebling, Arthur Foote, Dr. William Mason, William Sherwood and Julie Rivé-King. Others, less familiar, include Carlyle Petersilea of Boston, Miss Neally Stevens of Illinois ("her first appearance of importance in this country was before the Ohio State Teachers' Association in 1886. The success of her playing here led to an invitation to play before the Music Teachers' National Association, in 1887"), and Charles H. Jarvis ("to Philadelphia belongs the honor of this musician's birth"). Jarvis is a dead ringer—at least, the photograph used by Erlich is—for one of the Smith Brothers.

The sweetest entry concerns Henry Granger Hanchett, M.D., an important-looking gentleman, dignified, with a high forehead and a noble expanse of carefully curled beard arranged over a white weskit. "Dr. Hanchett is conspicuous among pianists as almost wholly the product of the United States." Almost wholly the product because he had studied with Kullak in Berlin. It seems that because of poor health, Hanchett studied medicine "to manage his own rather mysterious case," practiced for a while and, with returning good health, devoted himself to music again. Gifted with absolute pitch, apparently a good musician, he concentrated on teaching and church work, heading the Central School of Musical Art in Brooklyn. Concludes Erlich: ". . . and while we admire his extraordinary gifts and his scholarly accomplishments, we must render due homage to the high moral character of Dr. Hanchett, the man." Let us also render homage; and if the good Henry Granger Hanchett, M.D., was no Godowsky, Busoni, Joseffy or Rosenthal, he too had his place to fill, and filled it to the best of his abilities.

From 1900 to 1950: The U.S. Came of Age Musically

By R. M. Kerr

WHEN the Nineteenth Century sank to rest there was a great scurrying about in the historical dovecotes. People were most positive about the future, and *"fin de siècle"* prophecies were on many tongues.

The close of the first half of the Twentieth Century is an occasion when men's summarizing abilities were similarly challenged, and the result has naturally been an outcropping of surveys, analyses and footing up of results in many fields. The period saw so many drastic changes and developments that the possibilities are uniquely rich.

In Music, the half century marked a revolution of more than usual scope. Some of the causes and antecedents of this *bouleversement* in the public's idea of tonal art were already apparent in the late 'nineties.

When the fine surge of romantic music was welling in the public's ears, and monophony was still king (wrapped in rich robes of orchestration), it would hardly have been possible to foresee an age when a return to polyphony plus free harmonic combinations, and revival of older forms such as the concerto grosso, would characterize the work of the world's leading creative figures. Nor, perhaps, that folk idioms would have quite the effect that occurred in the Twentieth Century's early half—with such figures as Bartók, Falla, Kodaly, Martinu and others using their native speech proudly in connection with contemporary freedom of harmony and polytonality. Moussorgsky had begun the trend.

New Musical Dogmas

The real shattering of previous standards came with Debussy's Pelléas, with Strauss' Salome and Elektra, with the Five Orchestral Pieces of Schoenberg, with Stravinsky's Le Sacre du Printemps, the last being prophetically close to the outbreak of World War I.

After that war the fashions were for sparser scoring. Stravinsky made his famous switch to the spare and neo-classic preoccupations of his middle period.

The French group, Les Six, gave wry, rather unsentimental treatment of their subject matter, polytonality being much in vogue. The more literal, unheroic elements were stressed in the later ballets written for Diaghileff, with *décors* by contemporary painters in the same vein. The atonalists out of Vienna began writing by the system of the "twelve tone row." The young Shostakovich in Russia poked fun at a bourgeois love and murder plot in his opera, Lady Macbeth of Mzensk, with the trombones vividly picturing a seduction scene. His elder compatriot, Prokofieff, early turned to acid harmonies in his burlesque ballet, Chout.

After considerable debunking of the sacred musical conventions, a form of neo-romanticism returned. It did not capture the center of the creative stage, however, and as the middle of the century arrives, various forms of composition are still vying for pre-eminence. The twelve tone manner emerged with two of the major prizes in composition for the First Fifty Years—in Schoenberg's Pierrot Lunaire and Berg's music drama Wozzeck.

"Modern Music" Arrives in U. S.

In the 'twenties of the century there was a notable preparation of the field for contemporary art when—the War That Was to End All Wars having been concluded victoriously—the new music from Europe came to our shores. The formation of such groups as the International Society for Contemporary Music in 1922 at Salzburg, followed by establishment of the League of Composers, was extremely influential. The League had a sort of forerunner in the International Composers' Guild, founded in 1921 in New York by Salzedo, Varèse and others. At that period Charles E. Ives had already done much of his work; Ruggles and Varèse were also among the American *avant-garde* whose works hold up surprisingly well on revival today.

The rise of ragtime (sweeping the ballrooms after 1913); of jazz (in the 'twenties so potent a medium that art music in Europe became increasingly influenced); the brief reign of improvisatory "swing" (now rather a dead letter) and finally in the late 'forties of "bebop," were among the influential developments. Jazz has been called one of America's most significant contributions to music, but the future will have to assay its final influence.

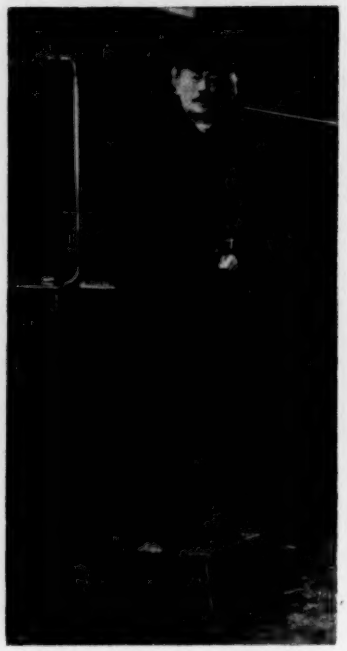
Musicology Has Heyday

In this period, there was much progress in musicology, which was placed on a new and more dignified footing, with the establishment of more chairs of music in universities. There were vast widening of musical boundaries, increasing study of periods, publication of old music in modern notation by scholars of many countries. The New Bach Society was founded in Germany, leading to a renaissance in the study and performance of that master's works. These developments were in turn not a little influential in pointing the way back to the polyphonic past for composers. Pre-Bach music had a new emphasis, the world of Lassus and others explored. Bach festivals became commoner in Germany, and in the U. S. they were held in Bethlehem, Pa., under Wolle, after 1900.

The historical study of music resulted in greater availability of critical works to the public. In 1901 the first volume of the Oxford History of Music appeared. In 1904 the first Congress of the International Musikgesellschaft was held in Leipzig. In that year also phonograph recordings of the music of primitive peoples were made by some Berlin musicologists—a field which was to be increasingly cultivated in the half-century to come, with notable influence on composition. Beginning with Cecil Sharp and others, a rich collection of folksongs was made in the U. S. and is now a part of the archives in the Library of Congress. The American Musicological Society was founded in 1934—surely one of the landmarks in our musical progress.

New "Discoveries"

New inventions had their share in changing the world of tone. What we owe to the gramophone, the radio, the sound film, other forms of recording, the microfilm, television and new electronic instruments will perhaps be more apparent when the present century has been rounded out. Sound waves are reaching us in many new and revolutionary ways, musical phenomena are being studied and recorded for posterity



TOURING YESTERDAY . . . Paderewski, the "King of the Piano," travelled in his own railway car, "The Superb," visiting many cities whose worshipping audiences welcomed him with awe. His opera Manru was presented at the Metropolitan in 1901-2, and in a number of other U. S. cities.

TOURING BY AIR TODAY . . . Mona Paulee, mezzo-soprano of the Metropolitan, and her accompanist-husband, Dean Holt, who pilots their plane, prepare for a recital itinerary. (Photo—Otto F. Hess.)

From Paderewski's Private Car to Plane Travel, and from Tetrazzini to Television, American Tonal Life Changed Drastically in the Half-Century

with a thoroughness that no previous century has known. And artist's travel was revolutioned by the airplane.

Above all, there was the great growth in the listening public created by the tone-films and radio, which were to place music within the reach of even the most isolated families in rural districts—creating a vast, democratized audience for music of today, perhaps the most significant development in the still musically formative years of our country. More recently, the appearance on the horizon of television (delayed by the war) has seemed to point to many new phases of musical art.

MAKING MUSIC IN THE EARLY DAYS OF THE CENTURY . . . Tetrazzini in an informal rehearsal of Tosti's La Serenata during the era of the willow plume.

Concert-giving Revolutionized

A separate history belongs to the promotion of symphonic, recital and opera performances in the U. S. by means of committees, fund "drives," membership campaigns, subscription sales and the like. The recital system developed for so vast a country was also unique—the so-called "organized audience" plan which today is one of the most typical. While many independent managers of concerts in cities throughout the country carried forward their own enterprising methods in arranging musical events, the stress became greater upon centralization of effort. The two great musical management chains—Columbia Artists Mgt. and National Concert and Artists Corp—exist today as evidence of the developments that took place in the late 'twenties. The vast radio chains of the U. S. were also amalgamated in the closing years of that decade, and for a time there was a marriage between broadcasting and management, but it was later severed.

Parallel to the business organizations, the fraternal and other groups in the music world—of which the half-century saw the rise of many hundreds—ranging from piano technicians to teachers and heads of educational institutions—have played a great part in making the profession articulate and influential. One of the most active is the National Federation of Music Clubs, and not slight in influence are the various music fraternities and sororities, which stress a high standard of musical training and public-spirited endeavor.

New organizations were to rise throughout the country in these later years—resulting in the present-day advancement in creation of opera workshops and community theatres; new popular-priced subscription courses for the public.

The rights of our musical artists were to be increasingly protected by the AFM, formed in 1895 as an affiliate of the AFL; the American Society of Composers, Authors and Publishers, founded in 1914; and the American Guild of Musical Artists, which came into being in 1937.

Music Education Flourishes

A remarkable chapter was also the growth in musical education. By 1938 we had many conservatories and 600 colleges in this country, in very few of which there was not some work in music, or a department for the same.

In secondary education, the high schools of the country gave notable attention to music study after World War I, and within a generation an army of supervisors and music teachers (notably of choral work and band and orchestral instruments) had arisen to spread further this gospel throughout the vastly-ramifying school system.

Some of the more spectacular developments were the founding of the Juilliard Musical Foundation by Augustus Juilliard, silk manufacturer and music patron, in 1919 with a bequest conservatively estimated at twenty millions, from which the present-day influential Juilliard School of Music was to bring notable resources to New York. In Philadelphia, Mrs. Mary Louise Curtis Bok, in 1924 established (in memory of her father, the publisher, Cyrus H. K. Curtis) with another generous bequest, the Curtis Institute of Music. Another great musical educational influence in this country was exerted by the founding of the Eastman School of Music in Rochester, N. Y., by the camera manufacturer George Eastman in 1919, with a gift of three and a half millions, to which another million was later added. Here, under the leadership of Dr. Howard Hanson, a notable series of American Composers' Concerts and Festivals gave an important impetus to the study and practical development of composition.

TELEVISING THE "MET" OPENING of 1949: the arrival of notables in the Thirty-ninth St. Lobby is described by Pauline Frederick, ABC's woman announcer.

U. S. Composition "Comes of Age"

The progress of the American composer is not a little owing to the many prizes and awards, established in recent years, which have enabled him to live while working. The American Academy in Rome (founded in 1905) awarded fellowships, beginning in 1907, to workers in the fine arts, and after 1921 to musicians. The influential Guggenheim Fellowships were established in the early 'twenties, and since that time there have been many such foundations as the Alice M. Ditson, the Koussevitzky and some generous prizes awarded by the broadcasting companies. The presence in this country of noted composers from Europe—who sought refuge here in the troubled years between 1930 and 1945—had an effect in grafting European musical technic upon our own creative talent.

Names of U.S. composers—Ives, Ruggles, Copland, Harris, Schuman, Menotti, Barber—to name but a few of the more established among many hundreds of creative figures now at work—began to burgeon on our programs and those of Europe. Wonder of wonders, it became fashionable for almost every concert or recital to display the name of a novelty—a "premiere," or at least a "first local performance"—with the composer at the piano or in attendance to make his obeisance afterward!

The wartime prominence of our artists in uniform, the work of the OWI and later activity of the Voice of America, as well as exchange plans of UNESCO and other groups which send artists and teachers from one country to another, have resulted in furthering America's emergence as a creative nation.

The fame of our orchestras and artists has become world-wide, and the American composer—as the second half of the twentieth century dawns—has acquired a place of equality among his fellows of other lands.

RODOLFO IN BOHEME

PINKERTON IN MADAMA BUTTERFLY

PELLEAS

PETER IBBETSON

Honors for Edward Johnson

AETHELWOLD IN KING'S HENCHMAN

ROMEO IN ROMEO AND JULIET

DON JOSE IN CARMEN

On Feb. 28 the Metropolitan Opera will fete Edward Johnson, its retiring General Manager, at a gala performance of Tosca, followed by a ceremony and operatic pageant. In 1935 Johnson underwent the metamorphosis of tenor-into-impresario and began his reign as General Manager of the Metropolitan, which closes with his retirement on May 30 of this year. The Metropolitan under his direction, besides continuing undaunted through difficult depression war years, greatly increased the proportion of its American singers. His name also holds renown as a singer here, in Europe and South America. Among his achievements was creation of roles in world premieres of operas by Alfano, Montemezzi, Puccini, Deems Taylor (The King's Henchman and Peter Ibbetson) and Howard Hanson. At top and sides of this page he is shown in some of his leading characterizations. Below are four tableaux from his busy career: l. to r., on tour as tenor with the All-Canadian Metropolitan Quartet, with Edmund Burke, Merle Alcock (substituting for Jeanne Gordon), Wilfred Pelletier, accompanist, and Florence Easton; cutting the cake at a reception before the premiere of Peter Ibbetson, with Lawrence Tibbett, Lucrezia Bori, Deems Taylor; at microphone in intermission of Tristan and Isolde, launching the "Met" season in 1937, with Kirsten Flagstad, Lauritz Melchior, Eugene List, Leopold Sachse (stage manager), Kerstin Thorborg; and giving the signal for start of performance.

AVITO IN LOVE OF THREE KINGS

Metropolitan Extends Season to 20 Weeks, Halves Subscription, Engages New Personnel

CHANGES in the subscription plan, length of season, number of operas to be given, announcement of four new appointments to the administrative personnel, and the engagement of two new singers—Delia Rigal and Boris Christoff—and return of Kirsten Flagstad were announced by Rudolf Bing, the Metropolitan Opera's new director for 1950-51, at his press conference on Feb. 1. Helen Traubel had said through her manager, James Davidson, that she might not be with the company, as she had not been approached yet as to terms of a renewal of contract. She added, however, that she would be delighted to sing with the company again next season.

At the same time rumors were afloat that Kirsten Flagstad, the Norwegian diva, who was the ranking Wagnerian soprano at the "Met" from 1934 to 1941, but then left to rejoin her husband in Norway, would return to the roster. That she was being sought was confirmed by her manager, Marks Levine, of National Concert and Artists Corp.

Melchior Resigns

The most sensational development of the fortnight was the decision of Lauritz Melchior not to return to the company next year. The leading Wagnerian tenor of the "Met" for 24 years, who has given more and more time to concert, radio and film work in recent seasons, issued a statement through his publicity directors, Hope Associates, that "unless indicated plans change materially" he would sing his last performance with the "Met" as Lohengrin, on the evening of Feb. 1. He said that he had telegraphed Mr. Bing on Jan. 30, asking whether he had considered his appearing next season, and informing him that "unless a reply was forthcoming by noon on Jan. 31, he would consider his services not wanted." A reply received from an associate of the new director a few hours after the deadline said that "Mr. Bing received your telegram a few minutes before he had to leave town. . . . He regrets that through lack of time he is unable to give you an answer today."

Following his appearance as Lohengrin, Mr. Melchior announced that he would not sing with the company under the incoming management, but indicated he might be willing under another one.

Wagnerian Roles Divided

At the conference Mr. Bing announced that both Mmes. Traubel and Flagstad would appear with the company next season, that each would have the soprano leads in one of the two Ring cycles planned, each would appear as Isolde and each would have a new role—Fidelio would be revived with Bruno Walter returning to the company as conductor and with Leonore again sung by Mme. Flagstad, and Mme. Traubel would add the Marschallin in Der Rosenkavalier to her repertoire. As to Mr. Melchior, the new director would not commit himself definitely, but said

that "he would not accept an ultimatum."

The two new artists whom Mr. Bing announced as engaged for the coming season are Delia Rigal, lyric-dramatic soprano, born in Buenos Aires, who has sung leading roles for several seasons at the Teatro Colon and has appeared also at La Scala; and Boris Christoff, young Bulgarian bass-baritone, who studied with Stracciari, and has sung in leading Italian theatres, and last fall was heard as Boris Godounoff at Covent Garden.

The artistic roster, Mr. Bing said, was as yet far from complete, but added that "there is every reason to hope that the following singers will be with the Metropolitan next year—(in alphabetical order) Kurt Baum, Jussi Bjoerling, John Brownlee, Nadine Conner, Jerome Hines, Dorothy Kirsten, Robert Merrill, Nicola Moscona, Patrice Munsel, Risë Stevens, Set Svanholm, Mihaly Szekely, Blanche Thebom, Richard Tucker, Astrid Varnay." It was also announced that Lily Pons would return. He stressed that "this only means that we have reason to hope that the artists mentioned will be with us again. It does not mean that those not mentioned will not be with us." He said he would also hold auditions for singers. As to conductors, apart from Bruno Walter, Mr. Bing remarked, "I am now negotiating these most important appointments, and hope soon to announce the results."

New Subscription System

Perhaps the most important part of the announcement concerned plans for revising the subscription system and administrative departments. The new director stated that the season will be extended to 20 weeks instead of 18, as at present, and will open on Nov. 6. He said he had proposed to the Board of Directors, and they had accepted the idea, that the opening night should not be placed in the subscription, but sold to the public.

RETURNING . . . Kirsten Flagstad will be heard next season as Leonore in a revival of Fidelio conducted by Bruno Walter.

LEAVING . . . Lauritz Melchior announced he would not sing with the "Met" under its new management. He is here shown as Tristan.

BORIS CHRISTOFF, bass-baritone, who has been engaged for the Metropolitan next season. He appeared at Covent Garden as Boris Godounoff last November, and has sung leading roles at La Scala.

In an effort to "broaden the basis of public support" and give opportunity for more younger listeners to attend, the subscription, he announced, would be divided into two series of nine performances each, thus enabling more persons to subscribe at lower total costs. A second result will be, he said, "that we can afford to cut the number of operas performed, and each will be given oftener." There would be, he indicated, more careful preparation of the works to be staged. No announcement was made as to the repertoire, but he made clear that no new opera would be given next season, but a number of unfamiliar ones revived. (New York reports held that among the plans were revivals of Verdi's Don Carlos, Puccini's Turandot, and even an all-star mounting of Johann Strauss' operetta, Die Fledermaus). It was hoped to stage at least 18 operas, with perhaps more contemporary ideas with regard to scenery and staging.

Four Administrative Appointments

The new administrative assistants, he said, are:

"Reginald Allen, who has since last spring, been working at the Metropolitan, has been appointed to look after the general business administration of the organization. Mr. Allen has a background of wide experience in the administration of musical affairs.

"Max Rudolf, who has since 1945 been principal assistant to Mr. St. Leger, will remain with the Metropolitan as artistic administrator and will take over part of Mr. St. Leger's duties. Some of the remaining responsibilities of Mr. St. Leger, I will attempt to assume myself.

"Francis Robinson, so far the Metropolitan Opera's tour director, will in addition assume responsibility for reorganizing box office and subscription arrangements. Mr. Robinson, apart from having been associated with the Metropolitan for the last year, has a wide experience in the musical and theatrical industries of this country.

"In the position of a general assistant in the artistic departments, I am appointing John Gutman, whose name may be familiar to some of you for his English translations of opera librettos.

"These four men will, to begin with, form the nucleus of the new administration, and they and I will of course rely on the friendly cooperation with the rest of the staff whose experience will be invaluable to us. . . . And, in addition, the press department will continue to function under Miss Margaret Carson's able guidance."

[Credits for photos on opposite page: La Boheme (Harbook); Madama Butterfly, Pelléas, Carmen, Love of Three Kings (all © Mishkin); bottom row, second and fourth photos, Wide World; third, Pictorial Features Service.]

Independent Concert Managers Set 3 Goals to Improve Music Economy

By James G. Deane

WASHINGTON. — America's independent concert managers plan to start pressing this year for a 10 per cent cut in artists' percentages by the season of 1951-2. They also will:

Seek to reduce flat fees "proportionately."
Organize united opposition to "encroachment" in their market territories by "organized audience" promoters.
Urge immediate repeal or reduction of the 20 per cent Federal admissions tax. Repeal of all Federal excises is being considered in Congress at the current session.

These are the chief objectives of the National Association of Concert Managers as it enters its second year, Patrick Hayes, association president, disclosed. Mr. Hayes, Washington concert manager, was re-elected at the 50-member group's annual meeting in New York in December.

To "Stabilize" Local Management

First concern of the association is the "stability" of local concert managements, and each of the 1950 objectives touches on a current threat to this stability, Mr. Hayes declared in an interview here.

PATRICK HAYES, president, American Association of Concert Managers. (Photo—Harris & Ewing)

The association, he said, had a successful first year during which its membership grew by 20 per cent, suffered no "defections," and enjoyed "unanimity" on vital issues.

"Everybody recognized the vital necessity of a strong trade association, for the exchange of ideas and for maintaining a 'fleet in being' in case of trouble," said the former wartime Naval officer. (Before coming to Washington in 1941 to manage the National Symphony, Mr. Hayes also had been on the staff of Civic Concerts, then affiliated with NBC.)

The association began discussions at its inception about ways and means to obtain lower artists' charges, Mr. Hayes recalled. A general resolution on this subject was voted at the recent meeting and sent to management offices in New York.

Aim at "50-50" Split

Now the group's efforts are aimed particularly at top-ranking, percentage-fee performers favored by a "60-40" split of the boxoffice receipts, Mr. Hayes explained. The managers want contracts providing a "50-50" division.

"The 60-40 formula on percentage contracts is outdated and not in keeping with current economic conditions," stated the NACM president. "The artists and artists' managements concerned with percentage contracts must, in the interest of a healthy concert economy, consent to a 50-50 percentage in its stead."

The head of one leading bureau already has indicated his willingness to agree to this philosophy, Mr. Hayes recently informed association members. The members have been advised to start immediately trying to negotiate new contracts on this basis.

Artists' fees and operating costs, Mr. Hayes pointed out, have doubled or tripled in the last 10 years, whereas ticket income has remained fairly constant, or has even recently declined. This threatens to force concert managers out of business unless a readjustment can be made, he asserted.

Re. "Organized Audiences"

Regarding the "organized audience" movement, Mr. Hayes recalled that NACM met with officials in New York last year in an effort to get trade agreements which would limit encroachment by defining the market areas of the independent managers. This move met with no success, however, he said.

"Now we plan to rely on moral force —and money, when the money is necessary," Mr. Hayes emphasized. "I am certain our members will dig down in their pockets to help any manager who finds himself in trouble."

Mr. Hayes said he regards the organized audience as a "superb plan for places where music could not otherwise be presented. But as a system of operation, it is incompatible when it attempts to operate in market areas where local managers or other agencies, such as symphony orchestras and music clubs, prevail," he asserted.

Urge Tax Repeal

The managers want the Federal admissions tax either erased or cut to 10 per cent in order to ease their cost burden, or to make lower ticket prices possible as a spur to the boxoffice, the association head explained. Members have been urged to press their Congressmen for action on repeal, and also to protest to President Truman for omitting any reference to the ticket tax in his message asking Congress to cut the excises.

Mr. Hayes, in addition to his association duties, has been active in building up his own bureau here, which he took over from Dorothy Hodgkin Dorsey last year. He is presenting more than 22 attractions this season and plans to increase the number by at least six next winter. He also has been active in civic affairs, aiding the campaign for re-establishing a legitimate theater here. He recently expressed criticism of what he called the lack of "adequate" music plans for the Capital's 1950 Sesquicentennial celebration.

More Vital Programs Depend on Audiences

Anna C. Molyneaux, in rare moments of leisure from administering the flourishing National Music League and its coterie of young musicians, sometimes dreams up an Open Letter to the Audiences of Touring Artists.

It would read, she says, something like this:

"To whom It May Concern in the Making or Breaking of Artists, in the Building or Checking of Musical Progress: Do you know what a power you, the listener, represent in both these fields? And do you stop to think that all power brings with it a great responsibility?

"There are two factors in every concert, the performer and the listener—you. We all know what is due from the performer—years of training, reverence for the greatest in the art of music, interpretative ability, audience appeal.

ANNA MOLYNEAUX (Photo—Abresch)

"But does the party of the second part owe nothing but his presence at the concert and a show-me attitude? Listeners who go merely for entertainment, to be dazzled by a celebrated personality displayed in familiar music do not realize that they are not only unfair to the artist, but also *they are missing a great deal themselves.*

"Perhaps it was P. T. Barnum who started us off in the wrong direction, that of placing showmanship and personality above the material interpreted. There is a tremendous demand for music in this country—no complaints there —but many audiences, from the serious musician's point of view, put the cart before the horse; they do not go to a concert because they want to hear that particular program or music drama, they go primarily because they want to feel the magnetism of a certain performer. And this current of attraction can best be conveyed in the medium of a familiar —and limited—repertoire.

"Thus, these audiences unknowingly cheat themselves and musical culture in general out of natural growth and progress.

Expansion of Repertoire Up to Listeners

"Do you know, those of you who stand pat, that you would get much better and more vital performances if you would permit an artist to expand the repertoire from which he must choose his programs? He will try to do his best for you in whatever he plays or sings because it means his bread-and-butter to please you and because professional integrity demands it, but, being only human, he grows stale if he must present the same type of music in perhaps fifty, seventy or a hundred concerts a season. Allow him some choice of his own, and if it means music unknown to you, keep an open mind and give yourself a chance to enjoy the innovation.

"Have the independence of thought not to be awed by labels like 'pre-Bach,' 'neo-classicism,' or even 'atonality.' Unlabeled, you might like this music. I remember a story told me by Marcella Sembrich, one of the most popular concert singers who ever lived. 'I sing a printed program of what my audiences say they want,' she said, and she meant a list of well known operatic arias and songs that had been heard many times before. 'Then, during the encores, I say I want to sing some little love songs of my native country. And I sing them some Strauss or Hugo Wolf Lieder. They are crazy about them!'

"Well, there you are, you musical conservatives. You rightfully resent it if you

overhear an artist speak of his visit to your college or club or community as part of 'my tours in the sticks.' But if a larger number of you were more exacting, more truly aware of what is due you musically, he would be giving you the same program and meeting the same test he does in Carnegie Hall or the Metropolitan Opera House.

"It's up to you, to each of you as an individual. You are like the members of the body politic. As one voter, you can't do much; but results, political or artistic, hinge on the decisions and efforts of many individuals. It's up to you!" M. L. S.

Discounts Idea Concert-less Towns Need Be "Different"

That towns are essentially the same in basically needing—and perhaps unconsciously wanting—the musical advantages which a series of concerts can give them, no matter how much their leaders may protest that the opposite is the case, was brought out in a recent statement by O. O. Bottorff, president of National Concert and Artists Corporation and Civic Concert Service, Inc. He said:

"One of the most common points of resistance to concert salesmen who promote new business in virgin territories or attempt to incorporate improved promotional ideas into already existing operations is the response, 'But our town is different—it may work elsewhere, but it won't work here.' From more than thirty years of experience in the field of booking artists, there is only one logical conclusion which I can draw—that the only city, town or village that is actually 'different' is the one that says that it isn't.

"Both National Concert and Artists Corporation, with its multi-sided function of artist management, and Civic Concert Service, Inc., which promotes the Organized Audience Plan and serves the great national network of Civic Music Associations, are faced with this problem. We must attack it on the basis of a fundamental concept which will apply to both companies. We can counteract this response with facts which we know to be valid and axiomatic in our business.

"People the world over must satisfy their appetite for entertainment if they are to enjoy living to the fullest extent. All towns are fundamentally alike because they are made up of people. However, each town eventually takes on a personality of its own which is no more than a reflection of its leaders, in its cultural, as well as in its industrial, political, educational and social activities.

Some "Excuses" Often Given

"It is obvious to those of us who have an accurate perspective of the national and international picture of the concert business, that those cities whose leaders have sufficient vision to recognize the civic, social and cultural advantages of sponsoring the appearance of world-recognized artists in their towns, are the cities where concert series, symphony orchestras, opera companies, lecture series, etc., are thriving.

"On the other hand, there are the towns whose past experiences in presenting artists may have been unhappy, resulting in financial loss, or towns where there are no regular concert series at all. In either case, rather than admit that the principal reason for this inactivity has been lack of effective leadership, the usual excuse is, 'Our town hasn't supported good music in the past, and it can't be done here now.'

"This attitude may be merely a matter of following the line of least resistance. It may represent a lack of confidence in the people of the town, or it may be a lack of awareness of the real desire of the people for good music. In fact, it may be a combination of all

O. O. BOTTORFF (left) and MARKS LEVINE

three. But one experience has convinced us that effective leadership does exis in every town.

Finding Leaders

"Our problem, then, is one of stimulating present leaders or finding new ones who can use proven promotional techniques. We know that if these techniques are used, they will lead to successful local concert operation. That the concert field has made great progress in promotion is substantiated by the fact that literally thousands of American towns are now enjoying concerts, and the majority of these originally said, 'It can't be done here. Our town is different.'

"I feel perfectly safe in predicting that the degree to which musical activities will prosper during the coming months and years will be directly in proportion to the strength, vision and sensitivity of these local leaders, and the degree to which they make their operations become an integral part of civic life.

"America has already established herself as supporting the greatest amount of activity in the field of serious music of any nation in the world. The vista for musical entertainment is constantly expanding, as, more and more, local leaders have come to believe as we do that 'Our town is *not* different. It *can* be done here'."

Boston Gives Ear To Modern Fare

By Jules Wolffers

BOSTON.—It is either feast or famine in the Hub, as the last two weeks in January showed when a round dozen events kept chamber music devotees busy scurrying around the various halls here and in Cambridge. This is in marked contrast to the long arid periods when not a single chamber concert will be listed.

Outstanding was the second program of the Friends of Chamber Music when the Zimbler String Sinfonietta aroused enthusiasm in packed Jordan Hall. Louis Kaufman was a most musicianly and refined soloist in Vivaldi's remarkable cycle of four concertos, The Seasons. Roussel's String Sinfonietta and the Bach Brandenburg No. 4 were the other items with Emil Kornsand, violin, Georges Laurent and James Pappoutsakis, flutes, and Daniel Pinkham, harpsichord, the admirable assisting artists.

Three other local ensembles presented excellent lists. The Boston Conservatory String Quartet assisted by Lee Wei-Ning, pianist, in Mozart, Handel, Françaix and Turina; the Boston String Quartet, at the New England Conservatory with Mozart, Barber and Debussy; and the Stradivarius Quartet at Boston University, playing Beethoven for Karl Geiringer's Great Music series in the College of Music.

Visiting groups have given absorbing programs, too. The Roths, brought to the New England Conservatory by Mrs. Elizabeth Sprague Coolidge, played Bach's Art of Fugue in string quartet setting. At the Longy School, the New Music Quartet performed Berg, Bartok and Stravinsky before a capacity audience. For Aaron Richmond's Celebrity Series at Jordan Hall, the London Quartet enlisted the skilled services of Reginald Kell for the Mozart Clarinet Quintet, which, together with Beethoven and Ravel, produced a colorful evening.

Novelties by Boston Symphony

Meanwhile, the Boston Symphony Orchestra has continued presenting works new to Bay State audiences. With associate conductor Richard Burgin on the podium, the 12th pair of Friday-Saturday audiences heard Couperin's Overture and Allegro from La Sultane, as orchestrated by Milhaud, for the first time at these concerts, followed by the first Boston performance of Vaughan Williams' Two-Piano Concerto, and another Hub first in Bartok's scintillating Miraculous Mandarin Suite. The two-piano work, a rehash of Williams' concerto for one piano, did little to augment the English composer's reputation here, nor did it give soloists Whittemore and Lowe much opportunity to demonstrate their joint merits. An expert reading of the Shostakovich First brought Mr. Burgin much well-deserved applause.

Charles Munch returned for the next pair to introduce to Symphony Hall hearers a welcome if belated performance of Pfitzner's Three Preludes from Palestrina. Vital direction and beautiful orchestral response featured Stravinsky's Card Game Ballet and the magnificent Schubert Symphony No. 7.

The novelty in the 14th pair was another belated Boston "first"—Walton's energetic, powerful and interesting Symphony No. 1. The Britten Variations for Strings on a Theme by Bridge opened this concert and a noteworthy exposition of Debussy's La Mer for close again showed Charles Munch to great advantage.

Among the recitalists, Stanislas Niedzielski and his well-publicized Gaveau piano attracted a large audience at Jordan Hall under the Hargoode management for the Polish pianist's American debut in an all-Chopin list. Authority, poise and good platform personality ensured the recitalist's audience success. He plays accurately and cleanly but the interpretations at times depart so far from the composer's directions as to cause some question.

At John Hancock Hall the Handley management gave Lucie Bigelow Rosen opportunity to demonstrate her improved Theremin before an interested audience, with Frank Chatterton the accompanist.

New Assumptions of Roles in "Met" Fortnight

The third performance of Lohengrin on Jan. 18 presented Set Svanholm in the title role. He gave a thoroughly musical presentation of the part which also was distinguished histrionically. Blanche Thebom was a new Ortrud. Her delineation caught fully the dramatic impact of the role. Nervousness of a first night may have led sometimes to exaggerations of movement which will surely be avoided in later performances. With Polyna Stoska again as Elsa, Deszo Ernster as the King, Herbert Janssen as Telramund and Frank Guarrera as the Herald and Fritz Stiedry conducting, the evening was warmly received by the audience. H. W. L.

ASTRID VARNAY AS SALOME

Varnay Triumphs as Salome

Gianni Schicchi and Salome were coupled on Jan. 26, providing as great a contrast as can be imagined. The success of this operatic performance is the story of the superb artistry of two personalities.

The sensation of the evening was Astrid Varnay's Salome. Her superb rendition tallied with an intelligent and emotionally convincing dramatic interpretation. Her Salome remains a Princess throughout. She embodies a spoiled young girl who in forcing fulfillment of her desires stops at nothing, who is used to command and never to obey—someone to whom this desire is not the result of an over-saturation, but a strange temporary fancy carried to its ultimate triumph. Her dance expressed all this, and her great final song had the resignation of disappointment.

Schoeffler Bows as Jokanaan

Paul Schoeffler made his debut here as Jokanaan. His also was a triumph of personality. Endowed with a beautiful and powerful voice, he gave the prophet dignity and greatness. Set Svanholm in his Herod provided a masterpiece of characterization. Kerstin Thorborg was the excellent Herodias. Brian Sullivan as Narraboth endowed his part with the charm of his fine vocal means. Dezso Ernster was the dignified First Nazarene. The quintet of the Jews was excellently sung by Leslie Chabay, Thomas Hayward, Alessio di Paolis, Paul Franke and Gerhard Pechner. In other parts, enriching the ensemble, were Emery Darcy, Jerome Hines, Philip Kinsman, Osie Hawkins and Lilian Raymondi. Herbert Graf's staging had color and power. Fritz Reiner conducted with unequaled mastery. A quarter of an hour after the curtain came down, an excited audience called Miss Varnay to the footlights.

Previously, Salvatore Baccaloni as Gianni Schicchi, had given the part not only his fine vocal delivery but, exceeding even his irresistible humor, a warm humanity. Around him was an excellent ensemble with Nadine Conner and Giuseppe di Stefano as the young lovers, and Claramae Turner, Alessio de Paolis, Paula Lenchner, George Cehanowsky, Virgilio Lazzaro, Gerhard Pechner, Thelma Votipka, Melchiorre Luise, Lorenzo Alvary, Osie Hawkins, John Baker and tiny Reginald Tonry, Jr., in fine characterizations. Giuseppe Antonicelli conducted the score with great clarity, and Dino Yannopoulos directed the stage imaginatively. H. W. L.

Conley in Debut as Faust

Eugene Conley, young American tenor, made a most successful debut as Faust on Wednesday evening, Jan. 25. In addition to the New York City Opera, he has made appearances in the leading opera houses in England and on the Continent. Excellently schooled, he has all the attributes of a top-rank tenor which won for him immediate favor with the audience. He sings with a fine degree of stylistic finish, and his lyric voice carried easily in the huge auditorium. The vocal texture seemed of a warmer and richer quality than when he was heard in past seasons with the New York City Opera.

Miss Steber made a charming Marguerite and in the main sang the role beautifully, although her delivery of the Jewel Song was not one of her best achievements. However, in the Garden scene her voice was alluringly clear and sparkling, and her sensitive, poetic delineation left little to be desired. Both vocally and in his portrayal of Mephistopheles, Jerome Hines was thoroughly impressive. Frank Guarrera, heard for the first time anywhere as Valentin, sang admirably and expressively.

As a whole, the performance presented some of the best vocalism yet heard at the Metropolitan this season. This was particularly gratifying since the entire cast with the exception of Denis Harbour (who is a Canadian) was American-born. W. A. T.

Albanese and Conley in Butterfly

Eugene Conley, in his second role with the Metropolitan, chalked up another success as Pinkerton in Madame Butterfly on Jan. 28, portraying a romantic and dashing figure and singing with clear, ringing tones. Most tenors of Anglo-Saxon background are rather stiff and self-conscious in this Italianate conception of an American Naval officer, but Conley managed to be convincing and gave due value to the more emotional passages. Some of his best singing was in the love duet at the end of the first act, and the final scene, with the dying Cio-Cio-San, had poignancy instead of the usual melodrama.

Licia Albanese returned to the title part, one of her best and most telling. She was in excellent voice and histrionic mood. John Brownlee was an effective Sharpless. A "first" of the season was Thelma Altman as Suzuki, a capable and well voiced characterization. Inge Manski was back in the cast as Kate Pinkerton, her singing of the brief part tuneful and dramatically sympathetic. Other roles were assigned as in previous performances. Antonicelli conducted with zest.

EUGENE CONLEY AS FAUST.
(Photo—James Abresch)

More Repetitions

In the remaining repeat performances, singers taking roles for the time at the Metropolitan included Lorenzo Alvary, Baron Ochs, and Irra Petina, Octavian in the Rosenkavalier of Feb. 4. Mr. Alvary, who had taken the part at the City Center earlier this season, gave an effective performance of this aristocratic buffoon, although some of the subtler essence of the comedy was lacking; he sang well, in generally lyric vein. Miss Petina was a rather restive and high strung Octavian, and her voice, while pleasing and skilfully produced, has been more at home in other characterizations. Nadine Conner, taking her second major assignment for the day (she sang Micaela in the afternoon's Carmen) made a tuneful, ornamental Sophie, her tones clear and apparently unwearied.

"Met" Tour to Include 13 Cities

The annual tour of the Metropolitan Opera will include at least 13 cities, according to a partial schedule recently announced. Other cities may be added later. Baltimore will be visited on March 14 and 15 before the close of the New York season. The Boston stay will be from March 27 to April 2, after which the company returns to its home city for the Holy Week performances. Oklahoma City will be included for the first time. The rest of the schedule, as so far arranged, is as follows: Cleveland, April 10-15, eight performances; Bloomington, Ind., April 17, 18, two; Lafayette, Ind., April 19, one; St. Louis, April 20-22, four; Atlanta, April 24-26, four; Memphis, April 27, one; Dallas, April 28-30, four; Houston, May 1, 2, two; Oklahoma City, May 3, one; Des Moines, May 4, one; Minneapolis, May 5-7, four.

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SUZY MORRIS
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IGOR GORIN
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ZINO FRANCESCATTI
CARROLL GLENN
SZYMON GOLDBERG
HEIFETZ
PAUL MAKOVSKY
MENUHIN
ERICA MORINI
YFRAH NEAMAN
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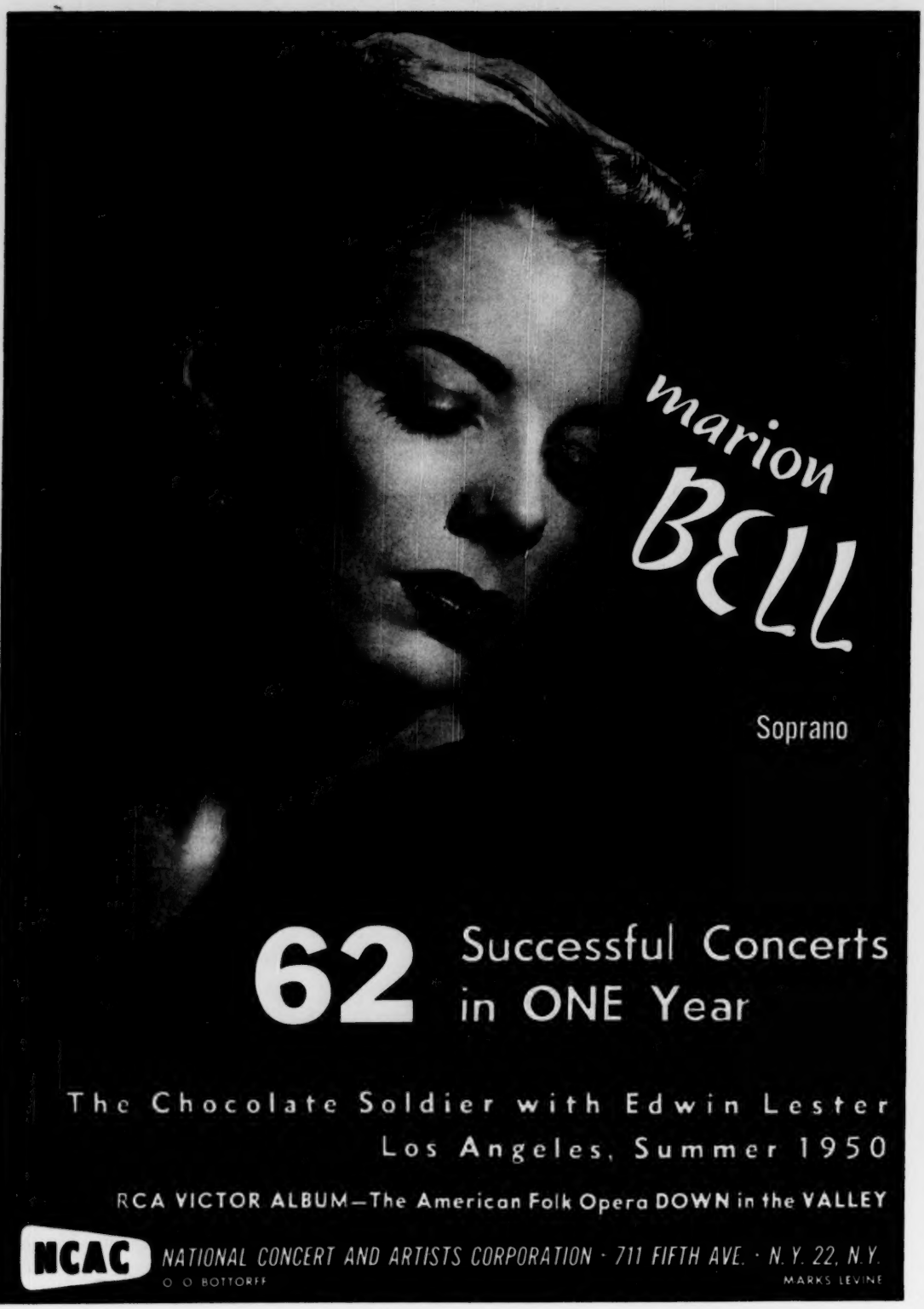
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O O BOTTORFF
MARKS LEVINE

Covent Garden Restages Butterfly; Beecham Returns with Rare Works

By Arthur Notcutt

LONDON. — Covent Garden has revived Madame Butterfly in an entirely new production by the dancer Robert Helpman—his first effort in producing opera. It was in excellent taste, with scenery and costumes by Sophie Federovitch, and the entire set was most artistic The only criticism might be of over-use of the spotlight.

Elisabeth Schwarzkopf essayed the title role for the first time. Though her voice is somewhat light for music that contains so much drama, she sang throughout with exquisite beauty of tone and emotional insight. When she has done the part a few times, it will be one of her finest interpretations. Kenneth Neate, a much improved tenor, both looked and sang well as Pinkerton and Tom Williams' Sharpless had sympathy and understanding. A newcomer, Monica Sinclair, was promoted to the part of Suzuki, in which she displayed a rich, warm tone and acted with great intelligence. Warwick Braithwaite conducted; if at times the singers were somewhat overpowered, this was perhaps unavoidable. The playing throughout was on a high level. All the small parts were excellently interpreted, and great attention was shown to detail in the staging.

The Sadler's Wells Ballet Company at Covent Garden will introduce three works new to London during the next few weeks—Don Quixote, by Ninette de Valois, music by Roberto Gerhard; Ballet Imperial, by Balanchine, to Tchaikovsky's G major Piano Concerto; and Babilée, a divertissement by Roland Petit to music of Chabrier.

The Boyd Neel Orchestra, under that conductor, continues its series at Chelsea; in a Bach program the pianist was Denise Lassimone. The catholicity of taste in the organization of the programs is remarkable.

Beecham Returns

Beecham has returned from his American visit and conducted the Royal Philharmonic Orchestra (which he is to take to the U.S.A. in the fall) in a program of works unfamiliar or neglected here. One questions whether, musically, Berlioz's King Lear Overture is really worth the attention he lavished on it. It is far from Berlioz at his best and has many longueurs. This was followed by Sibelius' Fourth Symphony, of which Beecham gives a superlative reading. (He is one of the few conductors who appear to have delved successfully into this extraordinarily complex score.) Two British works—Moeran's Sinfonietta and Delius's Dance Rhapsody—completed the list. The orchestral playing throughout was superb.

Yehudi Menuhin has given his services at an Albert Hall concert organized by the Daily Telegraph for the Elgar Memorial Trust, an object of special interest to British musicians. Menuhin first met Elgar when only a boy and played the Violin Concerto in the early 1930's. This was the main work at the concert under review, magnificently played under difficult conditions by the soloist, with the B.B.C. Orchestra under Boult.

At the Winter "Proms"

The Winter Promenade Concert Season has attracted the usual enthusiastic audiences. During the first week, a number of items called for especial mention. Nancy Evans sang a Berlioz group with consummate art and sympathetic tone. Jean Pougnet played the Delius Violin Concerto (one of the loveliest concertos written for this instrument) with poetic sensitiveness and fine craftsmanship.

Vaughan Williams' Flos Campi is not frequently played; the leader of the violas in the B.B.C. Orchestra, Harry Danks, gave a highly polished interpretation with the co-operation of Sir Malcolm Sargent and the B.B.C. chorus and orchestra. On the Saturday evening of the first week the program was on popular lines and included the Rachmaninoff

ELISABETH SCHWARZKOPF,
soprano of the Royal Opera, Covent Garden, and Vienna State Opera.
(Photo—Fayer, Vienna)

"Paganini" Variations skillfully played by Colin Horsley, and three of Elgar's Sea Pictures sung with poetic insight by Constance Shacklock. She was at her best in Sabbath Morning at Sea, the emotional grandeur of which was finely realized. The Symphony was Borodin No. 2 and the L.P.O. was conducted by Basil Cameron. During the second week, a British program included the Elgar Cello Concerto, played by Anthony Pini, and the Walton Symphony.

Artist Visitors

Joan Hammond, recently returned from a tour of Australia and America, made her reappearance at the Albert Hall in a program of operatic arias, lieder and songs. She has commenced a tour of the English provincial cities including 50 concerts within a few weeks.

Visits by several distinguished chamber music ensembles are promised for this year. The Hungarian Quartet gave a program at Wigmore Hall of modern and classical works. The moderns were the Bartok No. 4 and the Walton in A minor—of which the slow movement was played with exquisite artistry. The classic was represented by Beethoven's op. 127. It is a pleasure to welcome this quartet, the members of which play with beauty of tone and superlative musicianship.

The Quintette d'Atelier are also in England. At their Chelsea concert they presented the comparatively unfamiliar Second Piano Quartet by Fauré, and the Piano Quintet by Florent Schmitt. The latter, though it contains a number of significant passages, is overlong despite some notable writing for strings.

Two British Conductors

The scarcity of British conductors has been referred to previously in these columns. Thus it was pleasant to welcome back from the U.S.A., Anthony Collins, who was beginning to establish a reputation in England before the war. He led the L.S.O. at one of the Sunday afternoon concerts, and proved that he (formerly principal viola of the orchestra) is now a batonist of experience and authority.

Another conductor coming to the fore is John Hollingsworth, who was associate at the Promenade Concerts previously referred to and was in charge of the L.S.O. in a program of music from ballets.

Novelties for Italian Opera Houses

MILAN.—A number of novelties have been scheduled for the two chief Italian opera houses this season. La Scala, which opened with La Boheme, under De Sabata (the cast including Carosio, Gianni Poggi, Alda Noni and Paolo Silveri, a performance not greatly liked) will present Rossini's Mosè, Cherubini's Lodoiska, Mozart's Magic Flute, Moussorgsky's Boris Godounoff and Khovantschina, and the Wagnerian Rung (under Furtwaengler), and present as novelties Raskolnikoff by Sutermeister, Il Nazareno by Lorenzo Perosi, L'Allegra Brigata by Malipiero and L'Orso Re by Ferrari Trecati. The successful appearances by the American tenor, Eugene Conley, were recent events of interest. Two guest ballet stars will be Margot Fonteyn and Yvette Chauviré, with Margaret Wallmann in charge of the ballet.

The Rome Opera has scheduled two American works this season, The Emperor Jones, opera by Louis Gruenberg, and a ballet based on Rhapsody in Blue by Gershwin. Other operatic novelties are La Sagesse by Milhaud and San Francesco by Malipiero, revivals of Verdi's Luisa Miller, Manon by Massenet, Fedora by Giordano, Cecilia by Refice, Rosenkavalier by Strauss (performed by the Vienna State Opera under Josef Krips), and a series of ballets including Prokofieff's The Prodigal Son, Ravel's Bolero, La Danza de Dassine by Renzo Rosellini, and La Stella del Circo by Nino Stinco.

Bordeaux Plans Music-Dance Fete

The Bordeaux Music and Dance Festival is announced for May 5 to 14 by that French city. Among the features of what is planned as an annual event will be a staging of Paul Dukas' opera, Ariane et Barbe-Bleue, conducted by Albert Wolff; a series of Beethoven concerts by the Orchestre National under Charles Munch; performances by the Ballets de Monte Carlo; and organ recitals by Marcel Dupré.

Djanel's Appearances

Lily Djanel's recent appearances have taken her to the Staatsoper, Munich, La Scala, Milan, and the opera houses of Trieste, Rome, Genoa, Florence. In January she sang at La Monnaie in Brussels, and this month is scheduled for Palermo, later going to several opera houses in France. Her principal roles currently are Salome, Tosca, Kundry, Sieglinde. She is also frequently heard in concert.

THE CONCERTGEBOUW ORCHESTRA PLAYS IN ITS OWN HALL.

Holland Festival Plans Are Lavish

By Frits Noske

AMSTERDAM.—The Holland Festival of 1950, from June 15 to July 15, will include some rarely performed scores. Weber's Oberon will be conducted by Pierre Monteux, and a new Dutch opera, Philomela by Hendrik Andriessen, will be presented by the Netherlands Opera. The Oberon premiere, June 16, will also mark Monteux's 75th birthday. The Wagner Society will give Die Walküre, with Erich Kleiber conducting.

The concerts of the Concertgebouw Orchestra will be conducted by Eduard van Beinum and Furtwängler, as well as Monteux and Kleiber, and Myra Hess will be soloist at the opening event. The unusual works scheduled include Berlioz's Symphony, Romeo et Juliette in its entirety, Mahler's Fourth Symphony, scores by Alban Berg, Dallapiccola and a number of Dutch composers.

The Residentie Orchestra of The Hague will also have some unusual programs, its concerts including Beethoven's Missa Solemnis, and, in a slightly different vein, Leonard Bernstein's Symphony, "The Age of Anxiety," with the composer as piano soloist and conductor (its European premiere), also Mahler's Second Symphony. Conductors for this orchestra will also include Charles Munch, Carl Schuricht, and Willem van Otterloo.

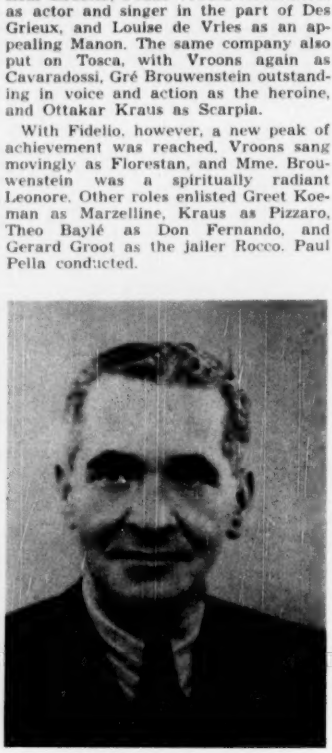
A mediaeval play will be performed in the Courtyard of the historic Prinsenhof at Delft, the home city of Vermeer and of the famous porcelain named after the community. Naarden, with its old Gothic church, will again be the site for the Bach performances.

Fidelio Staged

A highlight of the season has been the first local presentation of Beethoven's Fidelio—a staging which won a good deal of applause for the Netherlands Opera. This relatively young company had already attracted attention at the last Holland Festival with its production of Carmen, with Jennie Tourel as guest artist, and with Monteux wielding the baton.

During the summer series there had also been a staging of Massenet's Manon under the same leader. In later performances it had Charles Bruck as the musical director, Frans Vroons remarkable as actor and singer in the part of Des Grieux, and Louise de Vries as an appealing Manon. The same company also put on Tosca, with Vroons again as Cavaradossi, Gré Brouwenstein outstanding in voice and action as the heroine, and Ottakar Kraus as Scarpia.

With Fidelio, however, a new peak of achievement was reached. Vroons sang movingly as Florestan, and Mme. Brouwenstein was a spiritually radiant Leonore. Other roles enlisted Greet Koeman as Marzelline, Kraus as Pizzaro, Theo Baylé as Don Fernando, and Gerard Groot as the jailer Rocco. Paul Pella conducted.



MARKS ANNIVERSARY . . . Dr. G de Koos of The Hague, Holland, has been prominent in the field of concert management for 30 years. Leading artists from all over the world have appeared under his auspices.

Concertgebouw Season

The Concertbegouw Orchestra, which will visit America next fall, opened its season with a Strauss-Ravel program under Eduard van Beinum. Nicole Henriot played the Piano Concerto of the latter composer brilliantly, also showing romantic spirit in the Schumann Concerto. The orchestra shone in Strauss' Don Juan.

At the second subscription concert a stir was made by the Fifth Symphony of the Dutch composer Matthys Vermeulen, which divided listeners into two camps, some even leaving the hall during the performance. Beethoven's Violin Concerto was played beautifully by Isaac Stern.

The revival of Bruckner's Fifth Symphony by Van Beinum was an inspired performance. In memory of Goethe, the Iphigenie Overture by Gluck was played at another event, and the solo cellist, Samuel Brill, was heard in Elgar's Concerto for that instrument.

A warm welcome was given to Mahler's Lied von der Erde, with Eugenia Zareska and Richard Lewis as soloists, under the same leader. He in a later concert offered as a novelty the "Symphonia Sacra super Psalmus" by E. W. Mulder, Dutch composer. The first movement is based on the melody of the 105th Psalm, the second on the 86th (with nine variations) and the third utilizing a fragment of the tune for Psalm 25 in passacaglia form. The excellent performance caused this erudite work to win a favorable reception from the audience.

Among other soloists with the Concertgebouw were Claudio Arrau performing the Liszt A major Concerto and the Strauss Burleske; Wilhelm Bachaus, in Beethoven's G major Concerto; Tibor de Machula in the Haydn Cello Concerto; Dame Myra Hess in Brahms' D minor Concerto; the Hungarian violinist Elise Cserfalvi in the Glazounoff; the Dutch pianist Jan Odé in Ravel's Concerto for the Left Hand; and two interesting singers, the American Mack Harrell and the fine Dutch artist, Lurens Bogtman.

The Amsterdam premiere was given of Henk Badings' Fifth Symphony, an important work of the gifted Dutch composer, written to mark the 60th anniversary of the Concertgebouw forces and warmly received by an appreciative audience.

During the second part of the season, Van Beinum will lead the London Philharmonic, while Rafael Kubelik will take over the local orchestra. Among scheduled events is the premiere of Badings' Fourth Violin Concerto, with Willem Noske as soloist.

Dutch Works Featured

The Residentie Orchestra of The Hague opened the season under its new conductor, Willem van Otterloo, with the Seventh Symphony by Bruckner. The score was performed with fine regard for style and tonal beauty.

This ensemble also honored the 70th birthday of its former conductor, Dr. Peter van Anrooy, who was in charge of it from 1917 to 1935 and brought it to its present stature. Two of his works, the well-known Piet Hein Rhapsody and The Cold Heart (a Christmas Tale), were played on his anniversary.

Van Otterloo has placed a Dutch score on each program, and one has heard this season Alfons Diepenbrock's Overture De Vogels and Cornelis Dop-

(*Continued on page* 21)

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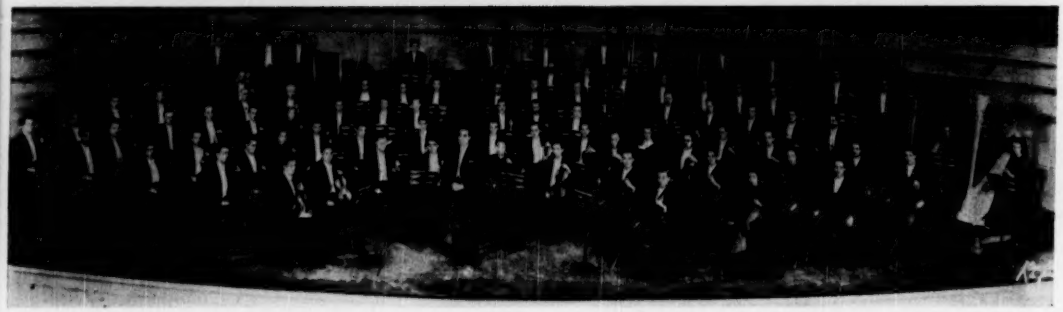

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Israel Philharmonic Feted; Many Visiting Artists Are Applauded

Tel-Aviv.

By Dr. Peter Gradenwitz

THE Israel Philharmonic Orchestra is celebrating its thirteenth anniversary. Dec. 26 was the memorable day in 1936 when Arturo Toscanini launched the adventure of an all-refugee orchestra composed of former concertmasters in the major European centers. Thoughts wander back in these days to the vision and daring of the late Bronislaw Hubermann, whose enthusiasm had made the Palestine Orchestra—as it was then called—possible at all; he lived to see his "child" grow and develop.

The orchestra, which will visit the U.S. next season, has gone a long way since, though it has had its ups and downs. It has suffered badly from never having enjoyed the services of a permanent conductor; the system of guest leaders has been a certain benefit for the box-office and for the more snobbish parts of the audience but frustrated artistic growth and program-planning. Last year Leonard Bernstein was a valuable "musical adviser" for a short time. Then Paul Paray offered himself as musical director and after he appeared in a couple of concerts his services were accepted on the part of the management.

New Works

Paray showed genuine interest in Israeli music; he was the first conductor to insist on the inclusion of local works in all major concerts. His programs included the first performance of M. Mahler-Kalkstein's "David" Symphony, a lively four-movement work of direct appeal and freshness, and of Oedoen Partos's Song of Praise for viola and orchestra—a viola concerto consisting of a "Psalm" Prelude and a Theme with Variations woven into a single extended movement. This is one of the finest scores so far produced in Israel, music obviously written under the impact of oriental color but keeping clear of cheap imitation. Partos does not compromise with current trends and preferences; his is a thoroughly personal style. The composer played his own work with great verve and moved the audience to frenetic applause.

Soloists in the Paray concerts were Rudolf Firkusny, Zino Francescatti, Magda Tagliafero, and two young pianists who had just returned to Israel from the States: Ella Goldstein and Yahli Wagman. Firkusny and Francescatti made their first bow to Israeli audiences; the former was especially well liked for the wonderful poetry in his playing of Beethoven and Brahms, while the latter's technique was marveled at. Miss Tagliafero paid a special ten-day flying visit to Israel—where she had played on former occasions—in order to perform Saint-Saëns' Fifth Concerto.

Vronsky and Babin Appear

A real sensation was caused by Vronsky and Babin, duo-pianists, who came to give ten recitals in the course of an eighteen days' stay. Mrs. Weizmann, First Lady of the State of Israel, was in the audience for their first Tel-Aviv concert, which was Israel's first of a duo-piano-team, though some of our local pianists sometimes unite for an occasional duo-recital. Vronsky and Babin chose Schumann, Mozart-Busoni, Rachmaninoff, Bizet and Borodin works for the first recital, and then appeared with both the Jerusalem Radio Orchestra (conductor, K. Salomon) and the Israel Philharmonic in the Bach and Mozart Concertos. In other recitals, Mr. Babin's own interesting compositions were also programmed. Rarely have music-lovers here witnessed such precision in performance and such ensemble spirit and musical insight. The artists played in

AT THE BARRIER . . . Vitya Vronsky and Victor Babin on their tour of Israel visit the intersection separating Jewish Jerusalem from the Old City, the Arabian quarter. The duo-pianists, who recently returned to the U. S., raised 1200 pounds at a concert given en route to Israel, on the 75th birthday of President Chaim Weizmann. In appreciation, 75 trees were planted in the Weizmann Forest in the name of the artists. (Photo Studio Schwarz)

Tel-Aviv, Jerusalem, and Haifa to packed halls.

New Chamber Orchestra

A new venture is the Chamber Orchestra, founded and conducted by Michael Taube and supported by the Labor Federation. At a first concert in Tel-Aviv a thirty-piece ensemble presented the Concerto grosso by Ernest Bloch, conducted by Mr. Taube from the piano; Bach's D minor Concerto played by Ilona Vincze-Kraus at the piano; E. W. Sternberg's Joseph and his Brethren; and Schubert's Fifth. Most of the members of this group are young and aspiring musicians, and the success of the first concert augurs well for the future.

The Museum Concerts at Tel-Aviv have started again and present a cross-section of classical, romantic, and modern chamber music. Lorand Fenyves and Pnina Salzman gave a violin-and-piano recital; a new string quartet led by Sascha Parnes played Mozart and Dvorak; Frank Pelleg led one of his incomparable Bach evenings from the harpsichord; Schubert's Octet was given a fine rendering by members of the Philharmonic.

Recitals were given by some new arrivals showing great talents, among them Alisa Herz, pianist; Edith Kraus-Bloedy, pianist; Lipa Horenstein, baritone; Ilona Feher, violinist.

Schoenberg Festivals

Schoenberg Festivals were held in Jerusalem (at the Israel Conservatoire) and in Tel-Aviv (I.S.C.M.); in Jerusalem songs and piano works were performed and the piano concerto rendered in Eduard Steuermann's two-piano-arrangement, while "Pierrot Lunaire" was the pièce de resistance in a recorded concert. In Tel-Aviv, the "Ode to Napoleon" opened as well as closed the evening, while songs and piano music were also given. Professor Leo Kestenberg and P. Gradenwitz spoke. The artists on both occasions were Yehoshua Zulczinsky, reciter; Frank Pelleg and Joseph Gruenthal, pianists; Hede Tuerk-Boernstein, vocalist; Ben-Ami Silber and Zeev Steinberg, violinists; Ron Golan, violist; and Rina Kuhn, 'cellist. At a later concert, the works commissioned by the Israel Section of the I.S.C.M. from composers in various countries as "Hommage à Schoenberg" are being performed.

An interesting piano recital was given here by Felicia Rybier, Washington pianist, who performed a charming piano-suite by Tadeusz Kassern, among other novelties. She also performed over Kol Israel Radio. Another guest pianist was Mlle. Micheline Ostermeyer, a French sport champion and an accomplished artist of the keyboard.

The Tuesday concerts of the Radio Orchestra continue to offer interesting programs. H. Jacoby recently played Partos' Yiskor for viola and string orchestra, and Artur Gelbrun conducted P. Ben-Haim's Pastorale Variée for clarinet and harp with strings. K. Salomon led the premiere of his latest opus, Nights of Canaan, for orchestra. Also applauded was H. Schlesinger's "Homeland" Suite.

HOLLAND

(*Continued from page* 18)

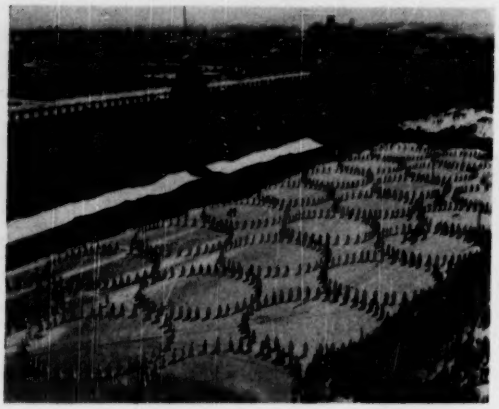
per's Popular Ciaconna Gotica, and among living composers' works, Hendrik Andriessen's Variations and Fugue on a Theme by Kuhnau, Karel Mengelberg's Divertimento, and Arethusa by Alexander Voormolen. (The last notable work, introduced by a guest, Freitas-Branco, shows a romantic and spiritual feeling, beautiful development of the melody, and sensitive instrumentation.)

One also heard the delightful overture, Cyrano de Bergerac by the important Dutch composer Johan Wagenaar, who died in 1941. A Concerto Grosso in D minor by Pieter Hellendaal (1721-1799) received a stylistic reading by Jan Koetsier, the second conductor of the Residentie Orchestra. The Prologue Brevis by Jan van Gilsen (1881-1944) and Sem Dresden's Symphonietta for clarinet and orchestra were given, the solo in the latter masterfully played by Jolle Huckriede.

Strauss was commemorated by performances of Ein Heldenleben and Till Eulenspiegel. Der Cornet, a cantata for contralto and orchestra by Frank Martin, Swiss composer now living in Amsterdam, was also heard. Elsa Cavelti, who interpreted the difficult solo role, proved a first-rate singer.

In the first part of the season, soloists included Geza Anda, Eduardo del Pueyo, Jacques Thibaud, the noted Netherlands singer Jo Vincent, and the young Dutch pianist Teho Bruins, who had an ovation in Tchaikovsky's Concerto No. 1.

Mexico Develops a Ballet Group; Conservatory Headed by Galindo



MEXICAN HOLIDAY... in the Plaza de la Constitución (Zocalo), located in the heart of Mexico City, a national holiday is celebrated with traditional dances. In the background is the National Palace which houses offices of the President and the Mexican Government. (Photo — Mexican Govt. Tourist Dept.)

By Charles Prescott Poore

MEXICO.—Mexico, now passing through the annual dry season, finds not only a scarcity of water but also the springs of concert and theatre activities dried up.

The most recent event of importance was a short but heartening series of ballet given by the National Institute of Fine Arts (Carlos Chavez, director of the school) and under the excellent direction of Fernando Wagner.

Viewing the dances it was clear that the direction eschews the classic forms, while emphasizing what is modern, and especially stressing whatever will be representative of Mexican folklore and Indian themes. The most noteworthy number was the Indian Symphony, based on the Chavez music of the same name. It is here used for an exposition in dance of the pre-Hispanic story of the Aztec god, Tlaloc, who, with the goddess Chalchiuhtlicus, were objects of veneration by the Aztecs. Their prayers here are for an end of a long and devastating drought. According to the program notes, the argument for the choreography was founded on old chronicles and pre-Cortesian seals. The total effect of this story, as danced, combined with the harsh and dissonant music of Chavez, was barbaric in the extreme.

Folk Themes in Dances

Another indigenous theme was based on the Indian legend of The Moon and the Deer, one of the many stories of this venerated animal to be found all the way from the Yaqui country on the north to Yucatan on the south. The musical score for this dance was written by Carlos Jimenez M., who gives evidence of talent for writing music that is melodious and pleasing. It is quite different in feeling from the usual run of Mexican works employing dissonances.

Finally the Tarascan dances, from Bernal's opera Tata Vasco, were included, with the traditional Dance of the Old Men, and the Tarascan girls dancing with the typical wooden bowls (bateas) on their heads.

Native Expression Sought

In all these dances there was evident a wide gap between the picturesque description in the program notes and the stage representations. The group as a whole has not as yet gained sufficient mastery of stage and dance technique. But the leaders, who were also responsible for the choreography—Ana Merida, Raquel Gutierrez, Marta Bracho, Amalia Hernandez and Guillermo Keys—sometimes achieved professional expression.

It has long been the aim of the Dance Academy to create a dance art thoroughly Mexican in feeling. With the appointment of Fernando Wagner as executive director of the project, many look forward to the consummation of this goal—that is, provided he is retained as permanent director. There was in the productions a certain glamour in the staging and general presentation that indicated Wagner's practiced hand.

Galindo Tours Europe

Blas Galindo, director of the National Conservatory, has recently had the opportunity to carry on propaganda for his native Mexican music in Poland. The government of Poland, having invited him to be a judge in the piano contests held in Warsaw as a part of the Chopin Centenary, gave him an orchestra to direct, and sent him on a tour of the country to give expositions of Mexican music. He presented there Ponce's Chapultepec, Revueltas' Cuauhnahuac, Moncayo's Sinfonietta and his own Sones Mariachi and a Nocturne. Of these works, the Poles enjoyed especially Galindo's Sones Mariachi. It is thoroughly characteristic of Mexican Indian music and of the improvisations of the Mariachi players—those wandering bands with violins, perhaps cornets and clarinets, and always guitars.

Galindo's trip across the Continent included much more than just Warsaw. He took advantage of the opportunity to visit many music centers. In Rome, he heard good opera and the St. Cecilia Choir; in Vienna, the Beethoven Missa Solemnis; and in Florence an exhibition of music manuscripts dating from Palestrina and Orlando di Lassus to the present greatly intrigued him. In Paris he had his first hearing of Boris Godounoff. "That was something stupendous" was his comment on Moussorgsky. In London he broadcast over the BBC network, some conferences about Mexican music; in Geneva he met again his friend Ernest Ansermet, who used to be a familiar figure in Mexican musical circles.

New Quarters for Mexican Conservatory

Back in Mexico, Galindo is busy planning the expansion of the National Conservatory, of which he is now the director. It is now in its new plant in the fashionable Lomas de Chapultepec section of the city, where its several attractive one-story buildings cover some acres of ground, amid gardens and blossoming flowers. The setup is in contrast with the old building downtown which for so many years was an entirely inadequate place for music instruction. It represents an entirely new departure in the country's musical life.

An interesting personality, the Conservatory's new head was born in a tiny village in the State of Jalisco, where the prevailing primitive Indian life gave him inspiration for his later creative work. He made his way to Mexico City, graduating from the Conservatory, and taking his place as a leading composer. He directed in the Teatro de Bellas Artes performances of his ballet La Danza de las Fuerzas Nuevas. In this score he represents in themes and rhythms the driving forces that underlie the current experiences of young Mexicans in their struggle to achieve a better life.

Rhythmic problems especially interest Galindo; and in their novelty and complexity his scores seem sometimes to emulate Bloch. His music has had a hearing outside of Mexico. In the New York Museum of Modern Art his Sones Mariachi were played. His ballet La Mulata de Cordoba was produced on Broadway, under the direction of Celestine Gorotiza. His harmonies may be very modern, as in his song, La Luna es encarcelada, which is very chromatic and dramatic. But especially as a Huichol Indian he shows a special genius for recreating primitive moods of Mexico's country life.

Dallas Symphony Conductor Visits Brazil to Choose Soloist

HEITOR ALIMONDA

RIO DE JANEIRO.—Walter Hendl, conductor of the Dallas Symphony Orchestra, recently visited Brazil to select musicians and works by Brazilian composers for the special series of concerts, Concierto Entre Las Americas, sponsored by the Brazilian International Airways.

Heitor Alimonda was the pianist chosen to inaugurate the series as a soloist with the Dallas orchestra next March. Although only 26 years old, Alimonda is a well-known pianist, possessing good command of the keyboard, together with clean technique and fine musicianship. Born in Sao Paulo, where he began his musical studies, he has been the winner in several contests and scholarships. In 1945 he went to New York, where he studied under the guidance of the late Olga Samaroff Stokowski.

In Brazil, Alimonda has been heard in many recitals and as soloist with the Orquestra Sinfonica Brasileira, under the direction of Eugen Szenkar. In 1948 he gave a recital in Town Hall, New York, and has also performed in Canada, Paris, London and Switzerland.

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Brussels Concerts Include Rarities

BRUSSELS.—The first half of the season has been brilliant. Musical conditions have become normal since the war. The remarkable activity (for a city of barely a million) is divided in three important currents: The Philharmonic Society, the Royal Conservatoire and the National Radio Orchestras. There is a tendency for each of these associations to create a special climate in order to satisfy and enlarge their particular audiences.

The Philharmonic engages the best soloists and conductors, but gives programs composed mainly of well-tried items. The chief interest in its concerts resides in the fact that now and again the director, M. Cuvelier, discovers some new and brilliant talents. This year he introduced the young Italian conductor Guido Cantelli, well-known in America, who proved himself to be a future star. His masterly way of conducting La Valse by Ravel and Tchaikovsky's Fourth brought down the house, and he ably accompanied Rudolf Firkusny in Grieg's Concerto.

The second of M. Cuvelier's discoveries was another Italian, Aldo Ciccolini. This twenty-four-year-old pianist created a sensation by his amazing technique and deep understanding. He played Franck's Variations and two concertos (Tchaikovsky No. 1 and Rachmaninoff No. 3). He was very smoothly accompanied by the orchestra under Louis Weemael's baton.

In the same series the Philharmonic gave a fine performance (the first here since 1925) of Schoenberg's Pierrot Lunaire, with Marya Freund, who created the work many years ago.

New Blood at the Conservatoire

Léon Jongen, having reached the age limit, was succeeded at the head of the Royal Conservatoire by one of our best composers, Marcel Poot. This resulted in some changes in the routine type of concerts given by the old academy. The programs have been renovated, and some Belgian works have been included. The principal conductors are Désiré Defauw (well known in America) and André Cluytens, Belgian conductor living in Paris, who is becoming one of the prominent batonists of Europe. Besides masterpieces of Beethoven, Bach, Schumann, whose piano concertos were remarkably played by Eduardo del Pueyo, the public was acquainted with Richard Strauss' Metamorphosen and works by Ysaye and Gilson, as well as the Violin Concerto of the writer.

The hundredth anniversary of Chopin's death was of course commemorated here. It was an American pianist, Grant Johannesen, who had the privilege of playing (in a very effective manner) the master's Second Concerto.

Milhaud's Eumenides Premiered on Radio

Our National Radio Orchestra gives public concerts every week, very well attended, entrance being free, and offers the public opportunity to hear rare works. Thanks to the efforts of M. Paul Collaer, the radio gave the first performance of The Eumenides, an important opera that Milhaud wrote some years ago to a libretto of Paul Claudel. The third act had been given in different places, but the work had not been performed in its entirety. It created a deep interest among musicians and music lovers. The score, which was seven years in creation, is difficult to sing, to play, and maintaining a normal balance between the orchestra and the choirs is a hard task. Some parts seem at first hearing to be beautiful and effective; others are harsh and too heavily orchestrated. The conductor, Franz André, spared no effort to achieve a remarkable result, and certainly gave a performance that will be seldom equalled. The composer was present and must have been pleased with the great success won by his work and its interpreters.

FRANCIS DE BOURGUIGNON.

At MENTONE . . . Mischel Cherniavsky, cellist, strolls in the resort on the French Riviera, with his youngest son, Mark. Mr. Cherniavsky will revisit the United States next year.

Dallapiccola Opera Premiered

TURIN—Il Prigioniero (The Prisoner), an opera by Luigi Dallapiccola, in a prologue and one act, based on one of the Racconti Crudeli by Villiers de l'Isle-Adam, Torture by Hope, and The Legend of Eulenspiegel by Charles de Coster, was given its world premiere recently over the Red Network of the Italian Radio. Hermann Scherchen conducted the chorus and orchestra of the Turin Radio, and leading roles were sung by Magda Laszlo as The Mother, Scipione Colombo as the Prisoner, Emilio Renzi as The Jailer and the Grand Inquisitor, Aldo Bertocci and Pierluigi Latinucci as Two Priests.

Turkey Hears French Artists

ANKARA, TURKEY.—A recent outstanding event was the visit of the French violinist Jacques Thibaud. Although well known in Istanbul, he played for the first time in Ankara. His three solo recitals and two concerts with orchestral accompaniment were enthusiastically received.

Another guest was the French pianist, Magda Tagliafero, already known here. She played an all-Chopin program.

It was recently announced that José Iturbi will give concerts both in Istanbul and Ankara this season. G. O.

Barati to Conduct Honolulu Symphony

George Barati, conductor, composer and cellist, has been invited to be guest conductor of the Honolulu Symphony Orchestra during February and March. Before he left for this engagement, the Barati Chamber Orchestra presented in its Jan. 23 concert three first performances in San Francisco—Concerto for Two Violins in C minor by Bach; Ode to Napoleon Buonaparte, by Schoenberg; and Metamorphosen, by Richard Strauss.

Vienna State Opera Being Rebuilt

VIENNA.—After an interruption of six months, work has been resumed on the reconstruction of the Vienna State Opera house. By midseason, the front of the building on the Ringstrasse was expected to present its former appearance. The covered passage with the Schwindt frescoes has already been repainted, and an accessible concrete terrace, which can be used during the intermissions, is being built over them.

The new roof, which is also nearly finished, will be covered with sheet copper in accordance with the original plans drawn up by the architects von Siccardsburg and van der Nuell, who designed the structure. The back of the building suffered most from bomb damage, and it is hoped that new outer walls up to roof level can be erected by next spring.

Work on the new stage, one of the largest in the world, will begin at a later date. The whole area back of the curtain will be completely renovated and modernized, and will include a lateral stage in the wings, as well as greatly expanded facilities in the rear.

This season the Vienna radio station, RAVAG, is broadcasting all the Mahler Symphonies, partly from "live" programs in its studios and in other cases at concerts in the Musikverein Saal.

Ambitious plans for the Bach Festival here from June 1 to 15, marking that master's death bicentenary, include a concert sponsored by the Concert Hall Society and conducted by Paul Hindemith. Hindemith's appearance is set for June 12, and the concert will include the Third Brandenburg Concerto, among other works. Another feature of the Bach festival will be the appearance of Yehudi Menuhin and his brother-in-law, the pianist Louis Kentner, playing all the Bach sonatas for violin and piano.

The Salzburg Festival will be held from July 27 to Aug. 31. Furtwaengler will conduct a number of events. A feature will also be Richard Strauss' opera Capriccio, with Ljuba Welitch.

The success achieved by last year's festival at Bregenz has led to an extension of the series, which will be held from July 22 to Aug. 13. This event features open air stagings of Johann Strauss operettas on the lakeside.

France Decorates Hilda Ohlin

DENVER, COLO.—Hilda Ohlin, Colorado soprano, who has appeared with the Chicago Opera, and in concert throughout this country and in Europe, received notification from the French Government that she has been made an Officier of the French Academie. The citation is in recognition of the singer's concert work in France during the last three years, and for her effort in arousing American interest in French culture.

Miss Ohlin will be soloist with the Chicago Symphony on March 25. She will take the feminine lead in Donizetti's L'Elisir d'Amore, to be given April 25 and 26 by the Denver Grand Opera. Earlier this season she was soloist in two performances of Messiah in Detroit, and gave a recital in Lima, Ohio.

Dame Resigns from Radio Hour

Donald Dame goes to Europe this spring to give concerts under the management of J. Beek of Nederlandsche Concertdirectie. The tenor has resigned from the radio program, the American Album of Familiar Music, in order to devote more time to his concert and opera career.

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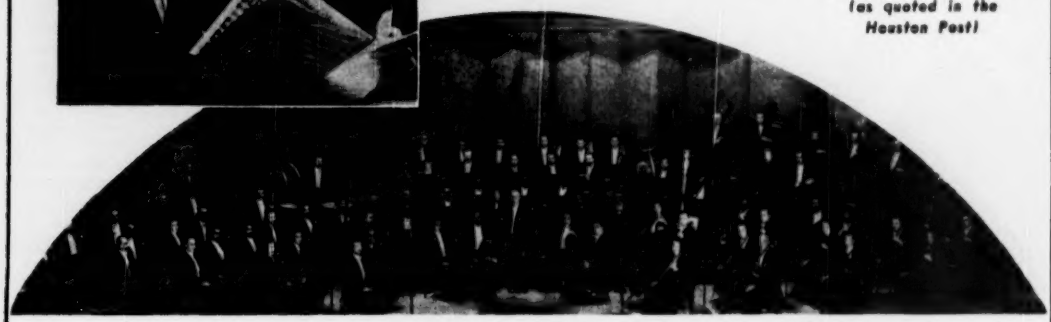

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—Ann Holmes, The Houston Chronicle

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New Scores Abound in Philadelphia Concerts

By Samuel L. Singer

PHILADELPHIA.—A gratifying number of compositions new here has spiced the Philadelphia Orchestra programs early in 1950. In addition, a promising new opera company scored an artistic success in its first presentation, and Charles Munch conducted his first Boston Symphony concert here.

Of the several new works presented by Eugene Ormandy, the most substantial was Prokofieff's Sixth Symphony, for this listener one of his finest. It has emotional depth and sound structure, while the humor in the final movement was most welcome, though the composer's satire was not as broad as in some earlier works. On this program Zino Francescatti dazzled the audience with his technique, always at the service of artistry, in his own arrangement of Paganini's Violin Concerto in D.

Brand's "Shay" Premiered

A pleasant if minor world premiere was The Wonderful One-Hoss Shay, by the Viennese-born Max Brand. It is descriptive in a general way, with touches of humor, and bears some slight resemblance to The Sorcerer's Apprentice and other such standard tone-poems. It uses the twelve tone theme in several ways but eschews atonality. Eileen Joyce, in person, played the "Emperor" Concerto in a well-balanced, not heaven-storming, manner.

Menahem Pressler, young pianist from Israel, once again pleased with his perspicuous playing, this time in Beethoven's Fourth Concerto. Alexander Brailowsky performed Mozart and Liszt on a bill with Robert Ward's Symphony No. 2. This work, the first of Ward's to be heard here, is easy to take on first hearing. Harmonically it is in the 18th century and rhythmically in the 20th. It includes a fugue with touches of syncopation, a songful slow movement built up to and down from a big climax, and a sturdy finale. It is a question, though, whether the symphony would wear well.

Ernest Ansermet and Leonard Bernstein repeated their conquests of last season as guest conductors. Ansermet presented his compatriot Frank Martin's Petite Symphonie Concertante, for the piquant combination of harpsichord, harp, piano and two string orchestras, with Sylvia Marlowe, Marilyn Costello and Joseph Levine as soloists. The work held interest on all counts. Ansermet also scored in the Petrouchka Suite, Debussy Nocturnes (with a Temple University women's chorus) and Bach's Third Suite. Bernstein, besides being soloist in the Fifth Brandenburg Concerto, introduced Hindemith's demanding Concert Music for String and Brass Instruments, and led well-wrought excerpts from Berlioz's Romeo and Juliet.

Schuman's "Newsreel" Heard

Rudolf Firkusny gave a spirited and controlled interpretation of the First Piano Concerto on a Brahms program for the Pension Foundation. A lively, programmatic Newsreel by William Schuman had its world premiere at a Children's Concert led by Alexander Hilsberg.

Munch and the Bostonians presented a memorable concert in their annual visit under auspices of the Philadelphia Forum. Three well-known works took on new life. The Boston's new conductor has definite wishes in interpretation and achieves them by persuasion. Tchaikovsky's Pathetique Symphony possessed unwonted spirit in the middle two movements, while the finale was nobly wrought. Schumann's Fourth Symphony was notable for clarity of detail, and the Handel-Harty Water Music was a brisk opener. (Did the Water Music do any good when it was played in New York City?)

PHILADELPHIA CIVIC GRAND OPERA BOWS . . . At performance of Samson et Dalila on Jan. 24, Blanche Thebom, as the heroine, is congratulated by Dr. Chevalier L. Jackson, president of the company, left, and Anthony Terracciano, its manager. (Photo—Leone-Johnson)

The New Chamber Orchestra's parade of vintage novelties, under Ifor Jones, continued with Mozart's First Symphony, a sparkling work which, of course, he far surpassed later, but which any eight-year-old could be proud to have written.

New Civic Grand Opera Gives Samson

The recently-founded Philadelphia Civic Grand Opera Co. got off to a fine start with a Samson and Delilah that was well sung and played, and staged in good taste. Blanche Thebom was in excellent voice, but her Delilah was more statuesque than seductive. Giovanni Martinelli was a plausible Samson; his voice had power although little resonance. Top all-around honors went to Martial Singher as the High Priest. Fausto Cleva, the company's musical director, conducted with appreciation of the opera's musical and dramatic highlights.

The Philadelphia La Scala Opera Co. presented La Traviata, with Lucia Evangelista, Nino Martini and the able Cesare Bardelli, and The Barber of Seville, featuring Agata Borzi and the ebullient Enzo Mascherini. Giuseppe Bamboschek conducted. The Metropolitan paid admirable visits with Simon Boccanegra, conducted by Fritz Stiedry, with Leonard Warren, the opera's first performance here in seventeen years; and topnotch presentations of Der Rosenkavalier and Die Meistersinger, led by Fritz Reiner.

Quality but not quantity has distinguished recitals: by Yehudi Menuhin, offering a provocative program for the Philadelphia Forum; Isaac Stern, rekindling standard works, under Emma Feldman's aegis; Francis Poulenc and Pierre Bernac, a duo of rare taste; and Agi Jambor, continuing a notable series of Bach chamber programs under auspices of the Philadelphia Musical Academy.

Roland Petit's Les Ballets de Paris made a highly successful two-week stand at the Shubert Theater, featuring Carmen.

Miami Symphony Gives Novelties

MIAMI, FLA.—Programs by the University of Miami Symphony under the direction of Dr. Modeste Alloo have been bright with novelties as well as standard fare. Max Steiner's Symphonie Moderne was given a lively reading and the first American performance of Klaus Egge's First Symphony, Op. 17 was also heard. The latter contained many fascinating harmonic patterns skillfully woven with a richness of lyrical fragments. Dr. Alloo and his musicians interpreted the work with sincerity and conviction. Other works played during the season were Johann Christian Bach's Symphony in B flat, Isolde's Narrative and Brünnhilde's Immolation scene by Wagner, sung by Helen Traubel; and Beethoven's Violin Concerto with Tossy Spivakovsky as soloist.

Two evenings of superb chamber music were provided by the Budapest String Quartet. Highlighting the two programs were their performances of Mozart's Quartet in D Major and Brahms' Quartet in A minor. The Miami Civic Music Ass'n. opened its season with Robert Shaw and his Chorale. The program was diversified in character, ranging from Bach Cantatas and operatic excerpts to folk-lore of America and England. The Miami Music Club presented excellent programs by Inge Manski, Metropolitan soprano, and Mary Garden.

JINNY CONSTANCE.

Music at Cooper Union

For the first time in many years the Cooper Union Forum is giving musical events. The series, free to the public, is given at 8:15 p.m. on Friday evenings in the Cooper Union hall on Astor Place. Programs already heard were: Jan. 20, Bernice Kamsler, singing early folksongs of Europe; Jan. 27, the Randolph Singers in English, French and Italian madrigals; Feb. 3, Bach's St. John Passion, sung by the Dessoff Choirs; Feb. 10, Barbara Troxell, soprano, and Howard Jarratt, tenor, in The Development of Opera. Later events scheduled are: Feb. 17, Jewish Folksongs of Eastern Europe and Israel, Ruth Rubin; Feb. 24, Lithuanian Folksongs, Biruta Ramoska; Mar. 3, South American Folksongs, Olga Coelho; Mar. 10, Arabian Folksongs, Wadeeha Atiyeh; Mar. 17, German Lieder, Alice Howland; Mar. 24, Children's Songs for Adults, Oscar Brand; and Mar. 31, Folksong: U.S.A., by Alan Lomax.

National Jewish Music Festival

The National Jewish Welfare Board announces nationwide observance of National Jewish Music Festival, Feb. 4 to March 3, in which more than 1,000 Jewish cultural groups are taking part, along with symphonic, university and church orchestras and choral units. A series of television programs is also being given.

THE DANCE By ROSALYN KROKOVER

Forecast for Ballet Companies Bright

Ballet remains in the news. The New York City Ballet has announced its most ambitious program to date. Ballet Russe de Monte Carlo hasn't announced its forthcoming plans, but we shall have another visit from Sadler's Wells in the fall. Ballet Theater will appear again in New York this spring and then make its first tour of Europe, marking its tenth anniversary.

Arrangements have been completed between S. Hurok and the Arts Council of Great Britain and the British Council for the Sadler's Wells second visit to the United States and Canada. A four months' schedule, including a coast-to-coast tour and a Metropolitan Opera House season in September has been arranged. The 65 soloists and corps-de-ballet will again be headed by Margot Fonteyn, Moira Shearer, Pamela May, Beryl Grey, Violetta Elvin, Robert Helpmann, Alexis Rassine, Harold Turner, Michael Somes and John Hart. The company, of course, will be under the direction of Ninette de Valois and her artistic co-supervisors, Frederick Ashton and Constant Lambert. The musical director will be Robert Irving.

The New York City Ballet will reciprocate the visit of Sadler's Wells Company to this country with a six-week season at London's Covent Garden beginning July 4, to be followed by an additional six weeks in the English provinces. The engagement has come at the invitation of the British Arts Council and the arrangements have been completed by S. Hurok.

Six new works (two of which are revisions) will be presented by the New York City Ballet during its three-week season opening Feb. 21. A revised version of Balanchine's Prodigal Son, with music by Prokofiev, and with Jerome Robbins in the title role, will be given on Feb. 23. William Dollar's The Duel, which is in reality a revised edition of Le Combat seen here during the Les Ballets de Paris season, will be given on Feb. 24 with Dollar and Melissa Hayden. Composer Leonard Bernstein and choreographer Jerome Robbins have collaborated on a work called The Age of Anxiety, based on the Pulitzer Prize poem of the same name by W. H. Auden, and the result will be seen for the first time on Feb. 26. Frederick Ashton, principal choreographer for the Sadler's Wells Ballet, has returned to this country to stage Illuminations, with music by Britten and decor by Beaton. March 2 is the date of this premiere. On March 3 Balanchine's Pas de Deux Romantique, to music by Carl Maria Von Weber, will have its first performance; and on March 9 Jones Beach, another Balanchine creation, with music by the young Dutch composer, Jurrian Andrissen, will be performed. The company will feature the same dancers as it did during the fall season.

Ballet Theater will culminate its coast-to-coast tour with the three-week season in New York, opening April 9 at a theater not yet announced. In June the company leaves for Europe, where it will appear in festivals in Florence, Venice, and Edinburgh. Other engagements include performances in Oslo, Stockholm, Paris, Brussels and a London season.

Graham in Gospel of Eve

Martha Graham's new solo, Gospel of Eve, had its first performance on Jan. 23, during her season at the Forty-Sixth Street Theater. Very much in essence the same as Every Soul Is a Circus (it concerns the vain female who doesn't know what she wants), Graham plays with and about props, including two huge hats, for what seemed to be fifteen or twenty minutes, and then decided she was happiest with a homemade concoction after all. There were pleasant music by Paul Nordoff, a typical Oliver Smith set and a beautiful red costume by Miles White. This dance still needs a lot of work although even at its best it won't be a strong piece. Herodiade, Cave of the Heart and Appalachian Spring were also on the program.

Diversion of Angels had its first New York performance on Jan. 24. This is a work in pure abstract dance and it was magnificently performed by Pearl Lang, Yuriko, Natanya Neumann, Robert Cohan, Stuart Hodes, Marie-Louise Louchheim, Barbara Bennion, Judith Yanus, Sara Aman and Bertram Ross. Norman Dello Joio has supplied a sparkling score and Graham's choreography not only matches it well but has more flow and relaxation than anything she has done within memory. The other new piece on the program was Erick Hawkins' The Strangler. It had music by Martinu, poetry by Robert Fitzgerald which was delivered by Sarah Cunningham (The Sphinx) and Richard Malek (Chorus), as well as Hawkins (Oidipous). The less said about this unfortunate work, the better. Deaths and Entrances and Every Soul Is a Circus concluded the evening.

The performances on the whole were on a very high level and Graham has never danced better. Irwin Hoffman conducted during the entire engagement, which ran from Jan. 22 through Jan. 29; and Jean Rosenthal furnished her usual inimitable lighting.

HUAY NO . . . La Meri's interpretation of a dance from Cusco.

Two Programs by Choreographers' Workshop

Iris Mabry and Company were presented by the Choreographers' Workshop at Hunter Playhouse on Jan. 28 and on the following afternoon, in the same theater, five works by various choreographers were offered.

All of the music for the Mabry program was by the composer-pianist, Ralph Gilbert and Bill Dillard, trumpeter, was the guest artist. Most of the compositions suffered from a similarity of approach. Too much stress is given to posturing and not enough to actual movement, and with the repetitious rhythmic tenseness of the music one is relieved rather than stimulated when it is all over.

The Jan. 29 program had Lydia Joel's In Silence, The Heart (music by Beethoven); Herbert Ross' Caprichos (music by Bartok); Nina Fonaroff's Masque (music by Robert Starrer); Alwin Nikolais' Entrados (music by Alfred Brooks), and Robert Pagent's Adventure (music by Earl Wild). This was one of the most elaborate programs the Workshop has given and it was presented in a smooth-running professional manner.

News Note

According to report from Montreal, that city cancelled the scheduled engagement of the Ballets de Paris, owing to objections to what is styled "a bedroom scene" in its production of Carmen.

La Meri goes on tour with her ensemble in March and returns to New York in May for the close of the Ethnologic Dance Center Academic Year. In June she leaves for California for a season at the Ruth St. Denis headquarters and will wind up the summer at Jacob's Pillow.

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The Dance Thrives On Pacific Coast

LOS ANGELES.—Lester Horton's Dance Theatre introduced a new bill, Choreo 1950. Much of it is expressed in Horton's adaptation of Latin American dances—a form which does not meld well with his particular choreographic style, so firmly rooted in tribal and ritual dance patterns. Such a sequence as A Bouquet for Molly, with its paradoxical mixture of Fancy Free and Rodeo (in front of a set reminiscent of that for Appalachian Spring!) is not the strong, clear, tensed style which is Horton's forte. In Xango, a thrilling dance in the manner of Afro-Brazilian-Caribbean rituals, the group was on its proper track, and Luiso Kreck, George Allen, Kenneth Bartmess and Rudi Gernreich did a superb job of expressing Horton's ever-present use of rhythm in both movement and percussive accompaniment. Soldadera, a solo dance by the incredible Bela Lewitzky—surely one of the finest modern dancers of our day—was an exceptionally moving dance poem to music by Kenneth Klaus, which expressed with eloquent beauty the grieving of a soldier's widow. El Rebozo (The Shawl) was to us chiefly a reworking of The Park, seen on the previous bill, in which the rebelling of the individual against authority was transferred from a great city to a southwestern plaza.

Two Programs by ShanKar

Two programs by Uday ShanKar and his troupe were welcomed by sold-out houses of his followers, and those lured by the almost legendary magic of his name after a ten-year absence. The tasteful way in which the oriental idiom has been "packaged" for American audiences deserved high praise, while the inner spirit of the Hindu dance was inescapable through the often poignant, sometimes gay, sequences. One of the most notable events on the program was the magnificent Pung Chalan, a drum dance from Manipur, done by Mahabir. Another was ShanKar's Eternal Melody, the dance-pantomime of which was exceptional in both its grace and communicative power.

Where ShanKar had the benefit of several fellow-dancers and a remarkable small group of native musicians, Sujata and Asoka, who gave a duo-recital a few nights previously, relied upon themselves, some glitteringly colorful costuming and an interesting recorded accompaniment of music. The last was arranged by Gail Kubik from native melodies but played on usual western symphonic instruments and stylized for American consumption. It was, within the limitation of an entire program dance by two people, effectively done, and should go well, though it by no means had the authenticity, inspiring artistry and actual dance facility of ShanKar and his group.

C. SHARPLESS HICKMAN.

Colbert Quits New Friends

Henry Colbert, since January, 1939, manager of the New Friends of Music chamber music concerts, has announced his resignation in order to devote full time to his concert management. His headquarters were moved to 205 West 57th Street on Feb. 1.

Mr. Colbert's list of twenty-three artist-attractions includes the Albeneri Trio, Reginald Kell, Mieczyslaw Horszowski, Helen Phillips, the Pro Arte Quartet and the Saidenberg Little Symphony.

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SILHOUETTES By MARY CRAIG

Reviews and Careers—The Element of Chance

One of the disillusioning experiences of the young artist—aflame with zeal to make music in the finest way he can—is to discover that to deliver as beautiful work as possible is not necessarily to get "a good review." He sometimes finds that a clever exhibitionist is able to project a performance without deep feeling and to win higher panegyrics than the earnest seeker after perfection.

The importance (in a practical sense) of a leading music critic's words, and often of his subordinate's, is that they are so highly esteemed by managers and others who buy and sell the musician's talents. Many managements refuse to sign a beginner until he has undergone the test of a metropolitan debut with the hoped-for press comments. Of course, there are managers who work excellently for their people without the aid of laudatory reviews. These representatives usually have the assistance of widely organized tour sectors, ingenious publicists and "road" salesmen who could, in the popular parlance, "sell skates to a man with two peg-legs." All of us know of cases in which the public has been repeatedly told how good a performer is until celebrity is achieved and before the artist is put under major critical pressure. On the other side of the ledger, there are the inexplicable examples of artist failure when the reviews have been 100% magnificent. This has occurred too many times for the reason to be the exception to the accepted rule of "good reviews—good bookings."

Between a less gifted artist who has the quality of getting a good "press," and an exceptional talent who lacks it, the preference of the manager is often for the former. Fame is a dubious boon in some cases, for though it is true that the failings of a famous diva are more tenderly regarded than those of a tyro—at first, at least—the descent from the top is quite rapid. Sometimes an artist with a great name will be heartily abused by the critics for not displaying more perfection in delivery; while an ordinary recitalist, whom one might expect to be ignored or even might deservedly be verbally flayed, receives considerate, encouraging treatment. The answer might be that the man with ten talents is held more accountable than the little fellow with half a talent or, maybe, being allegedly human, the reviewer was more at peace with the world on the second night than on the first. If the performer fits, as so many do, into the five to one talent category, he should be thankful that the quality of mercy is not (always) strained, to paraphrase—it falleth as the gentle rain.

The Emotional Reaction

Some performers declare that they never read their reviews. (These are usually the ones who, the day after a concert, tear the newsstands apart to get at the music pages.) Others regard the writings of the critics seriously and work subsequently to improve and correct. A few—but very few—are unbearably crushed by adverse critiques. Fortunately the musician, though over-endowed with sensitivity, has the compensating trait of conviction, of belief in himself and his powers. He may also possess a fine poker-face which contraverts the written word. Plus this saving grace are the discipline and control which have been inculcated into the working artist by years of training. These attributes help.

Written laws and understood ethics protect both critic and musician today. Quite some years have elapsed since a singer was found dead with her ice-cold hand clasping the ribald account of her debut appearance—a not-so-silent protest against cruel cleverness. Hopeful artists are not now compelled to face the unbridled venom of a past century. Today the critics have grown more complaisant in viewing human frailty. There are adverse reviews, naturally, but the barbed pen and sharpened vocabulary appear less needle-pointed and dipped in vinegar.

Samples Not Met with Today

What did she think, that contralto who read in the public press in 1850 that "her face is as ugly as her voice is beautiful. The hideosity of her features is as marked as the glorious virtuosity of her vocal work." Could this occur in 1950?

Another choice notice from our collection informs the friends and relatives of Miss —— of Boston, Mass., currently singing in musicales in Rome, Italy,

Irma Cooper to Give New York Recital

Irma Cooper, soprano, comes from the mid-west, where she won the award of the Chicagoland Music Festival and was soloist with the Grant Park and Illinois Symphonies. Miss Cooper has appeared in concert and oratorio and in leading roles with the Miami Opera Guild, the Manhattan Civic Opera, and in tours for two seasons with an opera quartet. Debut and Encore Concerts will present her in debut at Town Hall on March 24. Other current activities include an appearance before the Composers Group, a return engagement in The Messiah in Johnson City, Tenn., and six recitals in Washington, D. C., and New York State. (Photo—Abresch.)

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that they would be happy to know that Miss —— "in the midst of the temptations of a brilliant foreign capital, is conducting herself in all respects compatible with the behavior required of a young Christian lady of good breeding and thereby winning the admiration of all." It did not state how, or why, she sang.

There are available two yellowed slips from an upstate New York city review of the concerts of two sopranos by the same critic. One singer receives all blame for program, mannerisms, *et cetera*, with the concluding phrase, "the audience seemed to enjoy everything she did and brought her back for repeated encores. I could not say why." The other clipping gives to the second soprano a "rave" notice. Across the columns in the handwriting of the other major critic of the town are inscribed two words, *"Not true!"*

When Silence Is Golden

There is today apparently unanimity of opinion among critics. It is a rare occasion when a wide divergence occurs. The habit has grown up of making small comment on the most obvious cases of incompetence. Sometimes there is, for some reason or other, no remark at all on the quality of the performance. This may indicate that no critic was able to cover the event, since there were so many other performances on that evening. Or the saying of the late Lawrence Gilman may have become a slogan. He once wrote concerning an operatic endeavor, that "to comment on the individuals in the performance would be to give needless offense."

Perhaps living up to the artist's idea of what a critic really is weighs down the current George Bernard Shaws. The gentlemen, and the few ladies, of the music press are expected to handle an almost impossible coverage, in a major city, with the verve and appraisal of a combined musicologist, journalist, psychologist, physicist; to include in their special knowledge the diagnosis of a vocal or instrumental teacher and performer plus a comprehensive memory of all forms of composition, repertory, languages. Beside, being connoisseurs of culture they must, in the scant period between performance and dead-line, put an unchallengable report into readable prose in, often, meagre space. Perhaps artists and critics should establish a mutual forum for sympathetic interchange of opinion.

NYSTA Auditions Young Artists

The 13th season of NYSTA Young Artists Concerts got under way on Jan. 15, when auditions were held for 43 singers chosen by teacher members as candidates for the association's series at Carl Fischer Hall. Of these, nine have already been selected to appear in recitals on Feb. 14, March 14 and April 11. The committee in charge of the concerts includes Mrs. Bernard Taylor, chairman; Arthur Gerry and George Rasely. The jury consisted of Edwin McArthur, Winifred Cecil, Thomas Martin, Carol Hollister, Ezra Rachlin, Frances Yeend and Mr. Rasely.

Waukesha, Wis., Symphony Offers Modern Works

WAUKESHA, WIS.—The third season of the Waukesha Symphony Orchestra finds that ensemble continuing under the baton of Milton Weber. The group was instigated by Carroll College and was largely supported by it during its first year. Now it is to all purposes a community enterprise, and its organization is complete to the extent of a Woman's Auxiliary. The local auditorium seating 800 is rapidly becoming too small for its programs.

Mr. Weber, a former Austrian musician, who is the director of the instrumental department at Carroll, has presented enterprising programs, and introduced here such works as Vaughan Williams' Folk Music Suite, music from Walton's score for the film Henry V, Villa-Lobos' Bachianas Brasileiras, and Milhaud's Kentuckiana. The most recent concert presented Albert Brusilow as soloist in Beethoven's Violin Concerto. All this has been accomplished on a budget approximating $6,000.

The first production at the Metropolitan of Moussorgsky's Khovanchina will be given on Feb. 16, in English. Emil Cooper will conduct. Leading roles will be sung by Risë Stevens, Lawrence Tibbett, Charles Kullman and Jerome Hines.

Dr. Francis Buebendorf conducted the Kansas City Philharmonic on Jan. 24 and 25 in performances of his own composition Passacaglia in B minor. This was at the invitation of Dr. Hans Schwieger, the orchestra's regular conductor.

Palm Beach Series Announced

Jack Epstein, founder and director of the Opera and Music Guild, Palm Beach, Fla., announces a series for next season, including Tosca and a double bill made up of Pagliacci and Secret of Suzanne, featuring singers from major opera organizations. Performances will be held in the West Palm Beach High School Auditorium. (Photo—Frank Turgeon, Jr.)

St. Paul Civic Opera Gives Aida

ST. PAUL, MINN.—The St. Paul Civic Opera Company, now in its 17th consecutive season, produced three performances of Aida on Jan. 19, 20 and 21, starring local talent. Leona Schuenemann, member of the New York City Opera Company, sang the title part. Ann Bomar, known to London, Paris, Stockholm and New York audiences, that of Amneris; and Lloyd Leech, now of the New York City Opera Company, who made his operatic debut with the St. Paul Civic forces as Beppe in Pagliacci last season, sang the role of Rhadames. Leo Kopp is conductor of the company, and Phillip Fein, the stage director.

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THE CHOIR CORNER: By LEON CARSON

COVENTRY CATHEDRAL TODAY . . . The ruins cleared of rubble and laid out with grass lawns and aisles in 1949. (Photo, Courtesy of the Provost of the Cathedral)

A New Future For Coventry

The wounds of wanton destruction are being healed, slowly but surely, at famous Coventry Cathedral in England. Plans for reconstruction in a form faithfully reflective of the original, are proceeding as rapidly as possible.

The history of this diocese and the Parish Church Cathedral of St. Michael (elevated to cathedral status in 1918) is too long and full to be told in this limited space, but to those interested it makes for fascinating reading.

On the night of Nov. 14, 1940, Coventry suffered the severest single air-raid on any British city during the Second World War. Showers of incendiary bombs set fire to the Cathedral's wooden roof, the heavy oak ceiling, pews, floor and screen. The roof collapsed and brought down with it all the beautiful pillars and clerestory walls. The nave and choir were totally destroyed, but the tower and spire mercifully survived.

Two mornings later, King George VI motored to Coventry and walked through the debris-covered streets of the city. He entered the Cathedral and, standing with the Provost at his side, viewed the ruins. The visit had a most heartening effect upon the spirits of the people of Coventry. The destruction of the Cathedral, however, made a profound impression upon the entire Empire and the world.

Resurgence

Immediate steps were taken to restore such order to the ruins as would make worship again possible to the Cathedral Church. The central aisle was cleared. An altar of stone was built in the Sanctuary and behind it a large cross of charred beams set up. The underground East Crypt Chapel came into use for Sunday worship: later the South Porch was constituted as a chapel for daily prayers. Finally, the West Chapel was restored as a Chapel of Unity for all Christians.

In the spring of 1948 the entire interior was laid out with grass lawns, gravel aisles and "hallowing places." This has removed much of the sense of tragedy and has produced the atmosphere of peace and beauty characteristic of many ancient ruins. Today the Cathedral is alive with active worship—in a state of animated suspense awaiting the time of rebuilding.

AGO to Meet in Boston

The American Guild of Organists' biennial national convention will be held in Boston, Mass., June 19-23, inclusive. Special features of interest posted to date include a recital by Fritz Heitmann, European virtuoso, at the Organ Institute, Methuen, Mass.; the Bach Service directed by Ifor Jones, and the Schola Cantorum program to be directed by Everett Titcomb.

Under the auspices of the Guild's Public Meetings Committee, Belshazzar's Feast by William Walton was performed by the choir of Calvary Church, New York, on Feb. 13 under the direction of Jack H. Ossewaarde, organist and choirmaster. The choir was supplemented by brass and percussion. Myron Sands, baritone, was the soloist and Harold W. Friedell played the prelude.

Dr. Volkel at Florida Bach Festival

Dr. George William Volkel, organist and choirmaster of All Angels' Church, New York, will be featured on Feb. 27 as guest organist in the Bach Festival at Rollins College, Winter Park, Fla. Distinguished soloists will participate and a portion of the Bach B minor Mass will be given a coast to coast broadcast on March 4.

Dr. Volkel will also be heard in recital on March 28 at Susquehanna University, Selinsgrove, Pa. A Bach program of music will be given at Dr. Volkel's own church, All Angels', on the evening of March 13.

Choir Notes

Rossini's Stabat Mater was given at the Calvary Baptist Church, New York, with Charles Ennis at the organ, on Jan. 29; on the same date Walter Baker directed the Rossini work at the Church of the Holy Trinity.

Kodaly's Missa Brevis was directed by Dr. Hugh Giles at the Central Presbyterian Church, New York, on Jan. 29. Soloists were Lilian Knowles, Willard Pierce and Allen Curtis.

Robert Stevens Baker, organist and choirmaster at First Presbyterian Church of Brooklyn, announces an organ recital of Bach music on Feb. 19, the second in a series of programs marking the 200th Anniversary of that master's death. On Feb. 26, Brahms' German Requiem and his Alto Rhapsody will be given.

Music at the Chapel of the Incarnation, New York, on Jan. 29 consisted of the Magnificat in E flat (Bairstow); Psalm 67 (Ives); and Cantata No. 79 (Bach). Soloists, Jeanne Privette, Vera Wilson, Lewis Gaylord. Searle Wright is organist and choirmaster.

In a service of chamber music at the Church of St. Mary the Virgin, New York, on Feb. 6, Edward Linzel, organist and choirmaster, featured the Buxtehude Solokantate, Herr, auf Dich traue ich, with string, harpsichord and organ accompaniment, and Dorothy Anne Heerman, soprano soloist. Also the Symphonia Sacra (Singet dem Herrn) of Heinrich Schuetz, with string, harpsichord and organ accompaniment; Robert Bald was baritone soloist.

Part I of the Bach B Minor Mass will be given at the First Presbyterian Church, New York, on Feb. 19 under the direction of Willard Irving Nevins. Soloists are Barbara Troxell, Anne Dawson, Howard Jarratt, Yi-Kwei Sze, and Norman Farrow. Part II will be heard on March 19.

A Service of Music will be given at Christ Church, Methodist, New York, at 5 p.m. on Sunday, Feb. 19, (with organ prelude at 4:45); it will include The Beatitudes of Camil Van Hulse; Alto

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Rhapsody, by Brahms; and the Credo (Communion Service in A), by Cesar Franck. Soloists will be Katherine Palmer, Mary Gale Dowson, Charles W. Bergener, John Herrick. Minister of Music is Everett Tutchings. On March 19, Martin Shaw's The Redeemer will be presented.

Calvary Church, New York, of which J. H. Ossewaarde is organist and choirmaster, gave a Bach cantata program each Sunday night during January in honor of the composer's death bicentenary. The Christmas Oratorio was sung on Jan. 15. Soloists—Hazel Gravell, Lydia Summers, Lucius Metz and Paul King.

William Primrose, violist, appeared in a special recital at the Church of the Ascension on Wednesday, Jan. 16, with Vernon de Tar, organist of the church, accompanying.

MUSIC FOR EASTER AND LENT

Reviewed by Leon Carson

SATB

THE WAKING CAROL, by Ralph E. Marryot. C. C. Birchard & Co., Boston, Mass. 15c.

Bright, tuneful, 2-verse carol for 4-part mixed voices, for Lent, Easter or general use: text from old English carol. Sung a cappella; easy singing. 4 pages.

GETHSEMANE, by Margrethe Hokanson. J. Fischer & Bro., N. Y. 15c.

Excellent Holy Week anthem for 4-part mixed voices, text by Lenora Clawson-Stryker. Acc. ad lib. Occasional div. parts. Normal tessitura. 4 pages.

AH, DEAREST JESUS, by Johann Crüger (1640) arr. by Alfred H. Johnson. J. Fischer & Bro., N. Y. 16c.

An unusually interesting Lenten anthem for 4-part mixed voices: Text translation, Robert Bridges. Sung a cappella: baritone or contralto solos with humming accomp. Normal tessitura. 6 pages.

ANOTHER DAY IS DAWNING, by Louise E. Stairs. Theo. Presser Co., Phila., Pa. 12c.

Simple anthem for 4-part mixed voices for average choir; text by F. R. Havergal. Sop.-alto duet, sop. solo. Suitable general service. 3 pages.

RIDE ON, RIDE ON IN MAJESTY, by W. Glen Darst. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 18c.

A stirring and dignified Palm Sunday anthem for 4-part mixed chorus; text by H. H. Milman (1827); organ accomp. Normal tessitura. Opens with unison chorus: ten.-bar. duet. 8 pages.

THIS DAY HATH HE ARISEN, arr. and adapted by W. A. Goldsworthy. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 20c.

Splendid Easter anthem (from Bach's Cantata Christ lay in death's dark prison) for 4-part mixed chorus. Eng. text by Paul England. Organ accomp. Requires well trained choir: tessitura normal. 12 pages.

SAB

PRAISE TO THE LORD, by Alfred Whitehead. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 18c.

A straightforward, singable anthem based on 17th century tune, arr. for Sop.-Alto-Bass, with organ accomp. Eng. translation by Katherine Winkworth. For general or special service. Normal tessitura. 8 pages.

Amens

SEVEN AMENS, by various composers. The H. W. Gray Co., Inc., N. Y. (Agents for Novello & Co., London). 15c.

This interesting collection contains the Wykagyl Amen, Philip James; Four-fold Amen (Bach), arr. by Alfred M. Greenfield; Five-fold Amen, Horace Hunt; Four-fold Amen, R. R. Perry; Three-fold Amen, Ethel McOliver; Five-fold Amen, Alfred Whitehead; Triple Amen, R. R. Perry.

Other Works for Choir

SATB

TEACH US TO PRAY, by Leo Kempinski. G. Schirmer, Inc., N. Y. 18c.

A simple, melodious and conventionally devised anthem for 4-part mixed chorus, with piano or organ accomp. Text by Margaret Bristol. Easy vocal tessitura. No soli; suitable for use by average choir in general or communion service. 5 pages.

GRANT, WE BESEECH THEE, by Edmond W. Tickett. G. Schirmer, Inc., N. Y. 16c.

A pleasing, unpretentious but well written anthem, reverent in feeling for 4-part mixed chorus, with organ accomp. Text, Collect for the 21st Sunday after Trinity. Opens with soprano solo. For average choir in general or communion service. Singing tessitura normal. 4 pages.

WHAT ARE THESE, by Francis W. Snow. Carl Fischer, Inc., N. Y. 20c.

An impressive anthem for 4-part mixed chorus, sung a cappella; piano accomp. for rehearsal. Text from Revelations VII: 13, 14. Short incidental soli, duet and trio. Well harmonized throughout; easy vocal tessitura. Suitable for general or communion service. 8 pages.

REMEMBER NOW, by John Leo Lewis. Carl Fischer, Inc., N. Y. 15c.

Anthem for 4-part mixed chorus. Sung a cappella, with piano accomp. for rehearsal. Text from Ecclesiastes XII:1. An exceptionally well written choral composition, melodious and appealing. Voice tessitura normal. Not overly difficult for average choir. Suitable for general service. 3 pages.

THE LORD WOULD MAKE A PARADISE, by Leland B. Salteren. G. Schirmer, Inc., N. Y. 25c.

A long, stirring, straightforward anthem for full chorus of mixed voices (S I-II, A I-II, Ten I-II, Bass I-II), to be sung a cappella. Piano accomp. for rehearsal. Text by Oscar R. Overby. Easy vocal tessitura. Has feeling of breadth and majesty throughout. Well marked for shading. Suitable for use by large, well balanced choir, in general or special service. 14 pages.

GLADSOME RADIANCE (NO. 2), by Igor Buketoff. G. Schirmer, Inc., N. Y. 16c.

An interesting and musicianly anthem (from the Vesper Mass) for 4-parts (S I-II, A.T.B.) to be sung a cappella; piano accomp. for rehearsal. No incidental soli. Normal vocal tesssitura; requires good low bass section. Splendid harmonization and the numerous contrasting moods well indicated for execution. Suitable for general or special service use. 4 pages.

FOR OUR COUNTRY, by Carl F. Mueller. Carl Fischer, Inc., N. Y. 20c.

This is an exceptionally fine and effective anthem for 4-part mixed chorus, set to text by John Greenleaf Whittier. Sung a cappella; accomp. for rehearsal. Reflects an intense feeling of patriotism linked with religious fervor. Normal vocal tessitura. No incidental soli. Especially appropriate for patriotic or other special services. 8 pages.

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—*Norman Nairn, Rochester Democrat and Chronicle, Nov. 16, 1949.*

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—*Dr. Watson Kirkconnell, President, Acadia University, Wolfville, Nova Scotia, Dec. 2, 1949.*

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

Editing Opera For Television

During January, in close sequence, the NBC and CBS networks launched the first of their series of televised operas. CBS' presentation of an 80-minute version of Bizet's Carmen followed closely the traditional operatic pattern. On the other hand, NBC's half-hour production of Kurt Weill's one-act Down in the Valley was written primarily for video.

One of the basic problems of televising opera is the time element, according to Peter Herman Adler, Director of the NBC Television Opera Department. Should opera be performed in its entirety, or in installments such as those in which Toscanini's NBC concert presentations have been broadcast? Or should opera be tailored to fit the prevailing time divisions of television programming, a half-hour or an hour?... NBC has decided to give hour-long versions of opera in English during the first season of its TV-opera broadcasts, and their success remains for the audiences to decide. There were a number of factors, Dr. Adler pointed out, that led to this decision, not the least of which is the disinclination of a television audience to watch a show of more than an hour's duration.

Musical Problems

Obviously, the major problem of cutting a longer score to an hour is that of the musician, not the librettist. It is a matter of great delicacy where classics are concerned.

Dr. Adler stressed the fact that in dealings with televised opera, the producer must keep the visual aspect in mind at all times. With cut versions of opera in concert form, only the auditory aspect is considered. But in television a familiar aria or duet may be deleted, as in Madame Butterfly, because it is not vital for visual presentation.

An hour-long production, on the other hand, must tell the story in convincing form, both to the eye and to the ear. For this reason, dramatic music which might be omitted in a shortened concert version is sometimes important for television.

"We haven't found all the answers," said Dr. Adler, "but we are trying to learn them in the best way we know—actual trial."

Ansermet Directs NBC Symphony

The American premiere performance of Ernest Bloch's Concerto Symphonique for piano and orchestra was given under the direction of Ernest Ansermet, when the noted Swiss conductor made the first of four guest appearances with the NBC Symphony on Jan. 21 (NBC, 6:30 p.m., EST). Corinne Lacomblé American pianist, who performed the work at the premiere last summer in Edinburgh, was again the soloist.

The Concerto is a work of exceptional dramatic scope and significance. The first two moments were tellingly impressive, if the finale was less convincing. Miss Lacomblé's performance, while it at times seemed to lack compelling power and communicative authority, was on a high plane musically and objectively interpreted. The other works heard were the Third Brandenburg Concerto of Bach, and the España Rhapsody of Chabrier.

At the broadcast of Jan. 28, Mr. Ansermet offered as a highlight the radio premiere of Bohuslav Martinu's Concerto Grosso, a work of great ingenuity and charm. The composer was present and bowed.

Mitropoulos Gives Grant To Develop TV-Opera

Dimitri Mitropoulos, music director of the New York Philharmonic-Symphony Orchestra, recently gave a $2,000 grant-in-aid to the Chicago Musical College. The gift is to be used for the immediate writing of an opera especially designed for television. The board of trustees and the administration of the college have selected Ernst Krenek, chairman of the department of composition, to accept the commission. For this purpose he has been granted a leave of absence for the second semester, so that he may devote his full energies to this project.

11th U. S. Music Festival Planned by WNYC

The eleventh annual American Music Festival, to be held by WNYC and WNYC-FM from Feb. 12 to 22, will include 20 public concerts, according to plans announced by the New York City station's musical supervisor, Herman Neuman. Among the groups to be heard from the various concert halls of the city are the West Point Military Band and Cadet Chorus; the United States Army Band; Daniel Saidenberg and his Chamber Orchestra; and the Guilet String Orchestra.

Educational organizations participating will include the Yale School of Music; Columbia University; New York University; and the Juilliard School. The St. Lawrence Choral groups will offer a program from WNYC's studios; and on the final day of the festival, a program by the University of Michigan Glee Club will be heard.

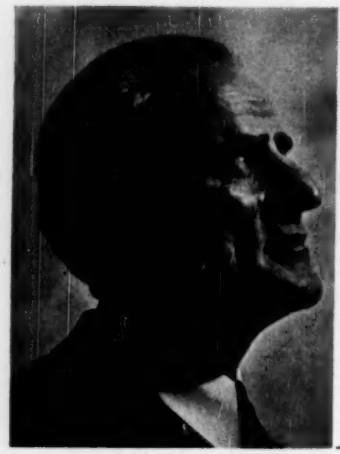
Lopatnikoff Work by Graudans

Under the auspices of People's Symphony Concerts, Nicolai and Joanna Graudan gave an evening of cello and piano music on Jan. 14 at the Washington Irving High School. Bach's Sonata in D major opened the list, followed by Schubert's "Arpeggione" Sonata in A minor. The final offering was Mendelssohn's Sonata in D major, op. 58.

A novelty was Nicolai Lopatnikoff's Variations and Epilogue. The work shows the composer as a master craftsman. A nostalgic theme of great lyric beauty in the variations is expressive of many moods. In an effective "atomizing" technic, its rhythmic potentialities are exhaustively exhibited, with brilliant opportunities given to the two instruments. Needless to say, the Graudans, one of the finest chamber music teams now before the public, excelled here as also in their classical offerings. After warm ovations, the artists played as encores one movement each from a Bach and Brahms sonata. H. W. L.

Pittsburgh Organ Recitals

A grant of $50,000 from the Arbuckle-Jamison Foundation of Pittsburgh will assure the continuance of the Sunday free organ recitals in Carnegie Music Hall of that city for at least five years.



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Carnegie Recital Hall, Feb. 26—8:30 P.M.
SONDRA BIANCA—Carnegie Hall, Twilight Series
March 12—5:30 P.M.

Martha Graham Dances In Louisville Premiere

LOUISVILLE, KY.—Something new was added for the third concert of the Louisville Orchestra (Jan. 4, Columbia Auditorium). The soloist was neither an instrumentalist nor a vocalist but a dancer, and of the first class too—Martha Graham. The occasion was the world premiere of William Schuman's Judith, choreographic poem.

The music is tragic, somber, highly emotional, full of tension and of beautiful melodies, and abounds in technical difficulties. Robert Whitney and the orchestra played it with superb mastery. Miss Graham, dancing before a rose silk curtain behind which the orchestra was concealed, added her mature art in a fascinating performance, giving eloquent and beautiful expression to anguish, courage, triumph and thanksgiving. Edythe Gilfond created the fascinating costume, and Jean Rosenthal provided excellent lighting effects.

The opening number, Gossec's D minor Symphony, was followed by an equally eloquent presentation of Wagner's Siegfried Idyll, and of Beethoven's Eighth Symphony, played with fervor and beautiful expression. Miss Graham, Mr. Schuman, and Mr. Whitney were recalled many times.

Bennett Work Premiered

The second concert of the Louisville Orchestra had featured the world premiere of Robert Russell Bennett's Concert Variations on a Crooner's Theme for violin and orchestra, with Aaron Rosand as soloist. Commissioned by the Louisville Philharmonic Society and based upon an appealing melody, the score is of the lighter type, gay and sentimental, and delightfully orchestrated. It gives ample opportunity to the soloist for lush tones as well as pyrotechnics, and Mr. Rosand made the best of it. He also provided an equally excellent account of his virtuosity in the Tchaikovsky Concerto, ably supported by the orchestra under Whitney. The program included Handel's D minor Overture, in an orchestral arrangement by Elgar, presented in an excellent manner, Haydn's G major Symphony No. 88, interpreted somewhat too heavily, and Richard Strauss's Waltzes from Der Rosenkavalier as a delightful closing number. Messrs. Bennett, Rosand, and Whitney shared rightfully the generous applause from the unfortunately not too large audience.

Opera and Chamber Music

The Community Concert Association opened its 14th season with a presentation of Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci, by the Charles L. Wagner Opera Company in Memorial Auditorium, before a sizable, enthusiastic throng. Sura Bardin as Santuzza, Ernest Lawrence as Turiddu, Philip La Torre as Tonio, Laura Castellano as Nedda, and Thomas Perkins as Silvio deserve special credit for good singing, although the acting could have been better. Nicholas Rescigno as conductor gave an excellent interpretation of the music, and Désiré Defrère's experienced stage direction was equally successful.

The second concert in the series of the Chamber Music Society was played by the Louisville String Quartet (Edwin Ideler, Harold Wich, violins; Virginia Kershner, viola; Grace Whitney, cello) assisted by Carl Genovese, oboe, and Fritz Magg, cello, on Jan. 14, at the Playhouse. The program opened with Mozart's charming F major quartet (K. 370) for oboe, violin, viola and cello; Mr. Genovese led with gusto and succeeded in communicating the beauties of the work. Shostakovich's Quartet, op. 49, was given a highly pleasing interpretation. The climax of the program was Schubert's C major String Quintet, op. 163, in which Magg on the second cello joined the Louisville group. It was played earnestly, yet the interpretation did not exhaust the innumerable beauties of the score. The capacity audience was warm in its applause.

DR. HANS F. KUPPENHEIM.

Euterpeans Open Series

Ruthabel Rickman, soprano, was presented in recital on Jan. 29 in Carl Fischer Concert Hall by the Euterpeans, an organization of which Solon Alberti is artistic director, founded for giving perperformance by its members of recital, opera and oratorio literature. Miss Rickman's program was the first of eight announced for the same hall. Two oratorios will also be given—Verdi's Requiem on Feb. 12 at the Park Avenue Christian Church; Mendelssohn's Elijah in May; and three opera evenings in April. The association plans to add an associate list of members, not performers themselves.

"Carousel" Concerts in Dallas

The Dallas Symphony Orchestra is presenting four Carousel Concerts, described as featuring a hit parade of great theater, film and dance music by such composers as Rodgers and Hammerstein, Kern, Gershwin, Virgil Thomson, Aaron Copland.

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"....In the Bach Chaconne the tone became outspoken and gave an impression of diversity of color, adaptability to stylistic and expressive performance. It was particularly notable from an interpretative point of view with unusual understanding of style."
—Francis D. Perkins, N. Y. Herald-Tribune, Jan. 1, 1949

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—Glenn Dillard Gunn, Washington Times Herald, Jan. 3, 1950

Darius Milhaud paid a glowing tribute to Beverly Somach for the performance of his Second Sonata.

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Chicago's Managers Maintain High Place in the Distribution of Artists

By René Devries and Dosha Dowdy

CHICAGO.—A survey of Chicago's musical management resources reveals this metropolis, hub of musical activity in the Middle West, harbors a dozen first class music bureaus, besides branch offices maintained by the two largest combines in America.

Among local managers who have functioned successfully here for years is first of all, Bertha Ott. This impresario, through her integrity and sincerity of purpose, has maintained the commanding position she occupied in the past when she presented most of the famous musicians who visited this country, and many of them for the first time. In later years, though still locally managing the concerts of Myra Hess, and those of other renowned artists, she has brought forth more budding talent in debut recital than any of her competitors.

Harry Zelzer, who today secures more top-ranking artists for Chicago than any other management, is listed with national managers as the second largest buyer of talent in America.

Clarence E. Cramer, human dynamo in the interest of artists under his banner, has functioned for years, and his wide experience has earned for him an enviable place among touring managers.

Another touring manager is Harry Culbertson, geared in high for the benefit of notable musicians.

Howard R. Will, "flying" manager of Chicago, should be blessed by stockholders in any of our aviation companies, for he is often "in the air" four days out of every week, seeking dates for his artists. He manages local affairs too, on his own ground, and most successfully, if we take as criterion the two recent sell-out appearances of the Budapest Quartet and the Pro Musica Trio in Fullerton Hall.

Mary Wickerham Concert and Artist Management has grown meteorically within the past two years, and is regarded as one of the foremost bureaus in Chicago at present.

Theresa Black, director of the Philruth Management, Inc., has presented artists of quality and has won respect in the profession.

Other Leading Managers

Estelle Lutz Artists Bureau belongs to a category of its own. Miss Lutz is an innovator of prolific ideas, writing her own script and designing costumes for her pictorial presentations, which she features in and out of the city.

Our leaving for a *bonne bouche* the names of George Kuyper, business manager of the Chicago Orchestral Ass'n, and Herb Carlin, managing director of the Civic Opera House, is intentional. Even though Mr. Kuyper is quite an impresario in his own right, his first duties belong to the cause of the Chicago Symphony Orchestra and its offspring, the Civic Orchestra. So he interferes little in matters pertaining directly to musical bureaus—most of which, however, would like to get a chance at managing the recitals of Horowitz, always sold out months in advance of the dates announced by Kuyper.

As to Carlin, he serves as rental agent for traveling companies wishing to secure the Opera House, with its huge seating capacity. Now and then, however, he grabs for himself and his associates box office attractions, to the delight of the balletomane, musician, and of those children who enjoy a performance of Hansel and Gretel at the Yule season, when "pop" cycles, balloons and popcorn are thrown in *gratis*.

There are several other managers operating here, who display shingles, but are rarely found in. Still others, apparently, carry their offices "under their hats."

Illinois Opera Guild Auditions

The president and board of directors of the Illinois Opera Guild have announced the 1950 Auditions for singers and instrumentalists. If, in the opinion of the Auditions Committee, one or more applicants meet the high standard which must be maintained, they will receive whatever aid is necessary to further their careers. In addition, an award of $100 will be given each of five vocalists, if selected. Those singers and instrumentalists chosen will also attend operatic performances. The semi-final and final auditions will be held on the stage of the Civic Opera House, and managers in all fields of commercial music will be invited to attend. Mrs. William Cowen, who has had much experience in this work in New York and Chicago, is chairman of the Auditions Committee. Applicants will be heard and given constructive criticism. The Auditions Committee reserves the right to select no one unless he has outstanding ability. Inquiries may be addressed to Mrs. Cowen, c/o Illinois Opera Guild, 20 North Wacker Drive, Chicago.

Busch Leads Chicago Symphony

Fritz Busch was warmly welcomed on his return for a month's engagement as guest conductor of the Chicago Symphony. Mr. Busch, with simplicity of manner and full command, gave seasoned yet fresh readings of the works programmed for his three concerts heard during the past fortnight—symphonies by Beethoven, Bruckner and Mozart; Four Interludes from Strauss's Intermezzo, an opera world premiered by Mr. Busch in Dresden in 1924; Overtures by Berlioz and Busoni; Slavonic Dances by Dvorak; a first Chicago performance of his own orchestration of a Fantasie on the Chorale, "Wie schön leucht' der Morgenstern; written originally for Organ by Max Reger; and Oldberg's Concerto for Violin, D minor, op. 46, with John Weicher as soloist, given previously and reviewed in these columns.

Mr. Busch will have as soloists during his concluding weeks with the orchestra, Edmund Kurtz and Nathan Milstein, and will conduct works ranging from Beethoven to Hindemith.

Symphony News

In addition to news of George Schick's appointment by Rafael Kubelik as his assistant conductor of the Chicago Sym-

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phony for the next three seasons, it is announced that the distinguished English pianist, Clifford Curzon, has been selected by Bruno Walter to substitute for Myra Hess at the Chicago Symphony concerts of Feb. 23 and 24, in his first orchestra appearance in Chicago. Dame Myra was obliged by illness to cancel the remainder of her performances for this season. Curzon will play the Beethoven Fourth Concerto, which had been scheduled.

Helen Kettner Soloist with Chicago Symphony

The Saturday night concert of Jan. 28, given by the Chicago Symphony orchestra, and played to a sold out house, featured Helen Kettner as soloist in Rachmaninoff's Piano Concerto No. 3. It was evident throughout Miss Kettner's performance that she is a cultivated musician, extremely musical and one who possesses a big technic. She was recalled to the stage several times by the enthusiastic audience.

Tauno Hannikainen's gift for relaxing his audience for sheer enjoyment of the music performed was particularly effective in the orchestral works programmed —Wagner's Overture to Rienzi, Schubert's Symphony No. 5 in B flat major, and Goldmark's In the Garden and Dance, from the composer's symphony, The Rustic Wedding, following which encores were demanded.

Minneapolis Symphony's Concert

The Minneapolis Symphony, first of several visiting orchestras to be heard here this season, played a Sunday afternoon concert (Jan. 29) in the Civic Opera House to a large audience. The listeners were particularly interested to hear the veteran Minnesota orchestra under its new conductor, Antal Dorati, with Isaac Stern, a top drawing card, as soloist.

There was striking contrast between this appearance of the orchestra and that when it was last heard under Dimitri Mitropoulos, as the main feature of the Goethe Music Festival in Aspen. There, though diminished in size from 92 to 75, and disorganized since the season's close, the players rose to the full spirit of the occasion and due to the extraordinary acoustics of Aspen's tent amphitheater, projected more resonance than was heard from Chicago's opera stage.

There was marked seriousness of intent and unity of workmanship in the clean and authoritative performance of Mozart's Overture to The Magic Flute. The "measured" performance of Debussy's Prelude to L'Après midi d'un Faune lacked the subtlety necessary to evoke the full imagery and atmosphere of this delicate and poignantly beautiful music. Mr. Dorati's devoted reading of Bartok's Concerto for Orchestra, conducted without score, as was the entire program, aroused the audience's interest in its further acquaintance.

Tchaikovsky's Violin Concerto, played by Mr. Stern with all of the sensitive beauty and virtuosity associated with the work, brought the concert to a stirring close.

Budapest Quartet Series

The Budapest String Quartet, in successive Fullerton Hall concerts (Jan. 20 and 21), under the Howard R. Will Concert Mgt., played to sold-out houses. Quartets by Mozart, G Major (K. 387), and D Major (K. 499) and Beethoven (E minor, op. 59, No. 2, and F Major, op. 59, No. 1) were programmed for both concerts. These performances were nearly flawless, but the Bartok Quartet No. 2 was not so much their *metier*, one felt. Debussy's Quartet was the high point of the closing concert. In this, the players' artistry was blended to perfection in a performance of memorable beauty.

Hannikainen Conducts Civic

On Jan. 31, at Orchestra Hall, The Chicago Cvici Orchestra, under Tauno Hannikainen, presented the first concert of the season, offering Bizet's L'Arlésienne Suite No. 2, Saint-Saens' piano Concerto No. 2, in G Minor, and Dvorak's Symphony No. 4. Renan DeCamp, artist pupil of Howard Wells, was soloist in the Concerto. While the orchestra has not the big tone and routined ease of a constantly playing professional organization, they performed competently, with good dynamic balance, and fine tone color, especially in the strings. Mr. De Camp displays technical command of his instrument, good taste and musical sensitivity. His performance of the Allegretto scherzando of the Concerto, and the orchestra"s accompaniment in that movement were particularly effective.

H. L. B.

(Continued on following page)

SCENE FROM THE MEDIUM by Gian-Carlo Menotti, as presented at the Academy of Vocal Arts in Philadelphia, showing Jeannine Bouchard as Mrs. Nolan, Stuart Herman as Mr. Gobineau, Emalee Earon as Baba, Louise Turner as Monica, and Charlotte Boehm as Mrs. Gobineau. (Photo —Mike Pearlman)

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HELEN KETTNER
CONCERT PIANIST
Soloist with Chicago Symphony Orchestra January 28, 1950
825 Orchestra Building Chicago, Illinois

CHICAGO

(*Continued from preceding page*)

Pro Musica Trio in Fullerton Hall

A few nights apart from the Budapest Quartet appearances, the Pro Musica Trio was presented under the same management by the Chicago Chamber Music Foundation in Fullerton Hall, filled to capacity. This was the trio's first down town concert of the season, though four of a series of six, have been given at the Ambassador East. This artist ensemble (Nina Mesirow-Minchin, pianist; Ennio Bolognini, cellist; and Fritz Siegal, violinist) is one in which Chicago has particular pride, for their artistry and fine execution. Vivaldi's Sonata a Tre in G Minor, arranged by Casella, opened the program. The work was given a performance such as only artists of this calibre could give, but Casella's arrangement was disturbingly foreign to Vivaldi's style.

Svirov's Trio, op. 6, a prize composition written in 1937 and given an American premiere on this occasion, was stirring in part, but was not without monotony due to overly repeated small patterns. Its musical content required percussive effects not associated with Pro Musica performances. It was in the closing Brahms (Op. 87, C Major) that the artists, individually, and as a perfectly blended unit, came into their own and played a performance in which more beauty and deft execution could not be imagined.

BERNARD WAGENAAR right, and some of his composition students study the five works released to date in the Sigma Alpha Iota Modern Music Series. The fraternity is now holding a piano and choral contest, closing March 1. (Photo—Ben Greenhaus)

Louis Sudler in Musicale

When Louis Sudler, baritone, was presented by the Woman's Athletic Club of Chicago in a morning Musicale, Jan. 24, the main room with balcony was completely filled to hear a program of arias from Peri's Euridice, Faust, and Andrea Chenier; a group of Schumann and Strauss; songs by Massenet, Ferrari, Edward German, Malotte and Henschel, with added encores. In Strauss' Traum durch die Dämmerung, Ferrari's Le Miroir, and others, there was exquisite pianissimo singing rarely heard from so resonant and full a baritone as Mr. Sudler possesses. The artist's sincerity, his gift of conveying the spirit of his texts to his listeners, together with an engaging presence, and the musicianship to support his beautiful voice, make his appearances events to be anticipated. Rhea Shelters was at the piano, her accompaniments never failing to be perfect complements to any artist whom she supports.

Horowitz Presents Samuel Barber Sonata

Samuel Barber's Sonata for Piano, op. 20 (1949), had its first Chicago performance by Vladimir Horowitz in his Jan. 30 recital at Orchestra Hall. Also heard were the Bach Busoni Organ Toccata in C major; Schumann's Scenes from Childhood; Three Mazurkas, a Ballade, and a Nocturne of Chopin; Islamey by Balakireff, plus four encores. The consensus that Horowitz is a master was once more reaffirmed; vast power, contrasted with butterfly-wing delicacy, and countless nuances came from his keyboard as always. He built the Barber Sonata into a thing of swift beauty and lyrical strength, fusing the diverse harmonies into rich and glowing continuity. There seems to be nothing written for piano which is too difficult for Mr. Horowitz, and nothing too simple, for even the little Schumann pieces acquired perfection under his touch. J. De L.

Other Headliners

Other headliners who presented their individual recitals, filling Orchestra Hall, were Elman, Heifetz, and Marian Anderson, the last of whom sang to capacity audiences twice within the week.

Teraspulsky and Ulanowsky

An audience on Jan. 20 in Orchestra Hall received a treat in Leopold Teraspulsky, cellist, and Paul Ulanowsky, distinguished accompanist. The program opened with a Bach Aria, which served as a warm-up for the Elgar Concerto in E minor. This the cellist played with firmness and stateliness, perfectly suggestive of the composer's style. All movements were played with fine technic, but the more inspired interpretations came with the adagio.

In Bach's unaccompanied Suite No. VI in D major the artist's style and feeling showed to particular advantage. The program closed with Poulenc's Sonata for Cello and Piano (1948), which had not been heard before in Chicago. Mr. Teraspulsky's playing, fluid and colorful, was superbly supported by Mr. Ulanowsky. K. W. A.

Leo Sowerby at Cliff Dwellers

The members of the Cliff Dwellers Club invited guests to hear an evening of music by Leo Sowerby. Beginning with a Serenade composed in 1916 and the slow movement from Quartet in G minor, both smoothly played by the Chicago Symphony String Quartet, the program included also three songs featuring Charles Greene, baritone; the Sonata for Piano, difficult but superbly played by Maud Ogle; Three Folksong Settings, which Mr. Greene sang appealingly; and the Sonata for Violin and Piano, adroitly performed by Amy Neill and Dr. Sowerby. The entire list was a chronological sample of Dr. Sowerby's compositions from 1916 until 1949, and was warmly lauded. J. Del.

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Ruth Ray Violin Graduate Appears

Cornell College preesnted Sam Minasian, violinist, student of Ruth Ray, in his senior recital at King Memorial. He played to a large and enthusiastic audience, moved particularly by the beauty of his tone and unusual ability to project his warm grasp of the music; he was also especially successful in his group of moderns. The program included a Bach Prelude and Gavotte, Tchaikovsky's Concerto, a group by Ray, Szymanowski and Rakov, and Saint-Saens' Rondo Capriccioso. Crete McCollister was a splendid accompanist.

Blythe Owen Honored

Blythe Owen, Chicago composer and pianist, was recently honored on the Composers' program of the Musicians Club, when a group of her two piano pieces was performed by Gillette and Micari, two-piano team.

Miss Owen's Piano Sonata No. 1 was awarded first prize in a composition contest sponsored by the Lakeview Musical Society. It was presented on a program February 13th, the composer performing.

Blythe Owen is a faculty member of the Cosmopolitann School of Music.

Cosmopolitan School Entertains

Clarence Eidam, president, Rossetter Cole, dean, and the board of directors of the Cosmopolitan School of Music were hosts to a large gathering of musicians representing various music schools at a musicale and tea at The Cordon, Sunday afternoon, Jan. 19. The program was furnished by Jeanne Panot, pianist, and Bessie Mijanovich, dramatic soprano, following which a delightful social hour was enjoyed.

Arendt Artists Booked

Pupils of Else Harthan Arendt who have filled solo engagements in Handel's Messiah recently are Ruth Brenneman, at Grace Evangelical Church, Naperville, Ill., and at Riverside Methodist Church, Chicago; Rhoda Gipson, also at the latter church; and Robert Morton, who appeared for the Elmhurst Philharmonic Society, Elmhurst, Ill., at Hope College, Holland, Mich., and for West Suburban Society, Bethany Reformed Church (Illiana Choir) and First Reformed Church, Chicago.

Koussevitzky to Head Advisory Group of Nat'l Arts Foundation

Dr. Serge Koussevitzky has been appointed chairman of the advisory committee on music for the National Arts Foundation, according to an announcement by Carleton Smith, director of this organization. Dr. Koussevitzky, before returning to assume his activities at Tanglewood this summer, will visit five foreign countries—Italy, Belgium, France, England and Palestine—on his present conducting tour. While there he will audition young musicians whom the Foundation will invite to visit America if they are chosen.

Other members of the advisory committee on music recently appointed are: Roy Harris, Aaron Copland, Dimitri Mitropoulos, Bruno Walter, Charles Munch, Victor De Sabata, Fritz Busch and Darius Milhaud.

Mr. Smith also announced that Mary Garden will return in October for five months' stay in this country; she will give more talks next season and will audition young American singers for the Foundation's operatic fellowship, to be awarded in 1951. Two singers of Miss Garden's choice will also appear with her in Orchestra Hall, Chicago, on Jan. 7, 1951.

Los Angeles Events Cover Wide Terrain

By C. Sharpless Hickman

Los Angeles.—Outstanding recitals by Joseph Szigeti and Andres Segovia and the local debut of Szymon Goldberg with the Philharmonic Orchestra highlighted recent music here. Szigeti played thrillingly the three Bach sonatas for unaccompanied violin in a benefit concert for Evenings on the Roof. Segovia's first local recital in several years featured his exquisite mastery of the guitar in list of classic and modern works, including Castelnuovo-Tedesco's brilliant Tarantella, with the composer sharing in the acclaim.

Goldberg's playing of the Beethoven Violin Concerto, revealing him as a musician of high quality, sensitive in his phrasing and shading, had a particularly fine accompaniment conducted by Alfred Wallenstein. On this list the Mozart Symphony No. 34 and Roussel Symphony No. 3 were up to the same standard.

The first 1950 concert of the orchestra had Heifetz as soloist in the Brahms Violin Concerto, in a program including Mendelssohn's Beautiful Melusine overture, Stravinsky's Orpheus ballet suite and Ravel's Alborado del Gracioso. For his second concert of the New Year, Wallenstein gave an all-Bach program, with the third Brandenburg Concerto, B minor Suite for flute and strings, Cantata No. 78 and three chorales (in which the fine Roger Swayne Chorale assisted, with solo parts finely sung by Jean Fenn, soprano, Katherine Hilgenberg, contralto, Theodor Uppman, baritone, and Russell Horton, tenor), and Eugen Zador's magnificent transcription of the F minor Prelude and Fugue to close.

Rodzinski Is Guest Conductor

An ovation and "bravos" rewarded the return as guest conductor of Artur Rodzinski, who had been the Philharmonic's conductor from 1929 to 1933, and had subsequently appeared at the Bowl. The house was packed. Opening with a distinctive reading of the Leonore Overture No. 3, the concert progressed to the Tchaikovsky B Minor Symphony, in which the strings sang eloquently—a masterpiece of dramatics, never descending to the status of a "sob story." Beautifully shaded readings of Albeniz' Fete-Dieu a Seville and Ravel's Daphnis et Chloe Suite No. 2, in which the climax was of great intensity, closed the concert.

The Los Angeles Chamber Symphony, conducted by Harold Byrns, which in its five previous programs demonstrated fine musicianship and virtuosity, was not up to standard in the pair of concerts it gave at the Wilshire Ebell Theatre and the University of California at Los Angeles. Korngold's Much Ado About Nothing suite, written in 1919, three songs by Mahler (which, with the Ravel cycle, Don Quichotte a Dulcinee, were sung by Theodor Uppman, baritone) can hardly be considered truly contemporary. The Brahms A major Serenade (op. 16), distinguished by its omission of violins, was dull, with occasional surprising raggedness of attack and lack of unity in intonation between the woodwinds and lower strings. Both Pergolesi's G major Concertino (sinfonia) for Strings and Haydn's Symphony No. 87 in A major received their Los Angeles premieres on the program.

Maria in Egypt Sung

Los Angeles City College performed Respighi's dramatic triptych Maria in Egypt, with Adolph Heller conducting and Jean Fenn, soprano, in the title role. Though set prettily, it was not really well staged, and there was a microphone which picked up only those voices within range. The score, heard in New York 18 years ago, when the composer did it with the Philharmonic, is lyrical and in the orchestral accompaniment there are touches of Strauss, particularly in the interludes. Among other fine voices heard in Henry Reese's simple and effective English translation were Henry Timmerman, James Stanley and Chris Ortiz. A performance of Bruckner's E Minor Mass, with the Los Angeles City College Philharmonic Chorus conducted by Hugo Strelitzer, preceded the Respighi work.

Other exciting concerts by visiting artists were those of Artur Rubinstein, magnificent in an all-Chopin program; Elena Nikolaidi, Greek mezzo-soprano; Louis Kaufman, violinist, with his wife, Annette, accompanying; Carol Brice and Blanche Thebom, contraltos; Mischa Elman and the folk balladeer, John Jacob Niles.

Among recitals by local artists, outstanding was the program by Jakob Gimpel, pianist; he has never before revealed here such musicianship and understanding, and his technique is amazing. His playing of Mozart's A minor Rondo, the Andante movement from Schubert's B flat major Sonata, Alban Berg's Sonata, op. 1, and Karol Rathaus' Ballade (op. 40), subtitled Variations on a Hurdy-Gurdy Theme, was especially inspiring.

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NEW YORK CONCERTS

CARNEGIE HALL

Georges Enesco, Yehudi Menuhin and **Jonel Perlea,** conducting a symphony orchestra of 70, Jan. 21, A.—On Enesco's 60th professional anniversary, tribute was paid to the distinguished artist. The orchestra rose as he came on stage, and the audience gave him a well-deserved ovation. In a concert mostly of his music, he revealed vigor in his triple role of conductor, violinist and pianist.

Although Enesco's violin playing is well known for its musical and stylistic virtues, it was as a conductor that he excelled in this program. His Second Suite for Orchestra and First Rumanian Rhapsody, brilliantly performed, attested to the virility of the composer's ideas and his excellent *métier*.

Earlier Menuhin joined him in a competent performance of the Third "Rumanian" Sonata for piano and violin, with Enesco at the keyboard. The concert began with the two artists playing Bach's Concerto for two violins and string orchestra, in which Mr. Perlea's capable efforts were added to those of the soloists. G. B.

N. Y. Philharmonic-Symphony, Mitropoulos conducting. Jan. 21, E.—Leonard Pennario was soloist in Arthur Bliss' Piano Concerto in B flat, giving a dashing performance, with emotional conviction in the lyric passages. The concert repeated Saint-Saens' Omphale's Spinning Wheel, Beethoven's Second Symphony, and the dances from Falla's Three-Cornered Hat, given earlier the same week. F. H.

Jan. 26, E.—A novelty of unusual, rather abstruse sort was Anton von Webern's Symphony, op. 21, which presents 12-tone themes, but insists upon dealing them out in completely disrupt form, allowing not more than one or two tones to each instrument and disconnecting them by permanent rests. Under the circumstances, one could hardly distinguish the double canon or variations which are supposed to follow the statement of the original unintelligible subjects. Whatever the objective of these experiments may be, they do not belong in the concert hall, but in the library. There was gay hissing from part of the audience, while the majority applauded good-naturedly.

Consolation was found in a magnificent offering of the "Emperor" Concerto by Robert Casadesus. The pianist has enough courage to present the two outer movements at very moderate tempo, and sufficient intensity and greatness to make it sound beautiful at limited speed. Rachmaninoff's Symphonic Dances concluded the evening, skillfully and precisely conducted by Mr. Mitropoulos. F. A. K.

Jan. 28, E.—The Philharmonic Orchestra, with Lawrence Tibbett and the duo-pianists Whittemore and Lowe contributing their services, played a Pension Fund benefit concert. The first half was devoted to Wagner, with the Overture to the Flying Dutchman and Siegfried Idyll as the instrumental opening. Wotan's Farewell and Magic Fire Spell from Die Walkuere, with Mr. Tibbett as soloist, was the number played before intermission. Then Whittemore and Lowe played Poulenc's Concerto for two pianos and orchestra and four of their own arrangements for two pianos and orchestra—Rodgers' Falling in Love with Love, Conrad's The Continental, Kern's The Song Is You, and Rodgers' Lover, to the delight of the audience. H. W. L.

N. Y. Philharmonic-Symphony, Bruno Walter conducting, Feb. 2, E.—Bruno Walter returned to the Philharmonic Orchestra, leading the distinguished ensemble in exemplary performances. Handel's Concerto Grosso in G minor, op. 6, No. 6, for string orchestra with John Corigliano and Imre Pogany, solo violins, and Leonard Rose, solo cello, opened the list in an interpretation monumental yet delicately wrought. Mozart's Symphony in G minor (K. 550) followed—one of Mr. Walter's most beloved efforts. He makes the orchestra sing and reveals every facet of this unique score with great transparency and grace.

Bruckner's unfinished Ninth Symphony in D minor closed the evening. The battle over Bruckner's importance as a symphonic composer is still raging, but even those who do not concede the rank which this reporter attributes to the work must bow to the gigantic reading Mr. Walter gives it. The first movement, with its dramatic development and lyric intensity, is followed by the diabolical Scherzo and the closing Adagio, a benediction and a confirmation of faith. With the orchestra joining Mr. Walter was given a lengthy ovation. H. W. L.

Feb. 5, A.—Rudolf Firkusny was the pianist who replaced Myra Hess in the all-Mozart program by the Philharmonic. Opening with the Eine Kleine Nachtmusik, the concert included the "Haffner" Symphony in D Major, the D Minor Piano Concerto and the F Minor Symphony. The orchestral works all bore the stamp of Walter's intelligent understanding and love for Mozart; beautiful phrasing, clearly etched melodic lines and an unusually sensitive instrumental balance were among the characteristics that made the interpretations outstanding.

Firkusny played with a complete, though sometimes personal feeling for the Mozartean style. There were elegance and finish in the rapid finger passages, and emotional depth in the slow movement. R. K.

N. Y. Philharmonic-Symphony, Igor Buketoff conducting, Feb. 4, 11 a.m.—The Young People's concert presented a first performance of the lively, tuneful work for narrator and orchestra, Jonathan and the Gingery Snare, by Robert Ward and other works by Reznicek, Tchaikovsky, Falla, Fauré, McDonald and Gould. William Bell was the narrator in the Ward score, and the highlight of the program was the musical quiz in which the youngsters took an active part.

Philadelphia Orchestra, Eugene Ormandy conducting, Jan. 31, E.—The seventh concert of the Philadelphians had Alexander Brailowsky as soloist, a program of marked originality and a performance of high quality throughout. Haydn's Symphony No. 7 ("Le Midi"), one of his early works and almost a concerto grosso, was played with utmost charm. Soloists were Alexander Hilsberg, David Mason, violins, and Paul Olefsky, cello.

Robert Ward's Symphony No. 2 had its New York introduction. The music is appealing to the ear, containing charming melodies, and the score is well built

PATRICIA TRAVERS, violinist, on a recital tour in Texas, is shown over the famous Wagoner Ranch by the owner, right, and his manager. This second largest ranch in the world covers six counties and half a million acres.

up; especially in the second movement; the orchestration is able. The audience took to the work immediately, calling the composer and conductor several times on stage.

Mr. Brailowsky offered two works of the greatest contrast, Mozart's Piano Concerto in A major (K. 488) and Liszt's Totentanz (Variations on the "Dies Irae"). The artist excelled in both, his interpretation of the Mozart being lyric and sparkling at the same time and of extreme tonal beauty. In the Liszt, his brilliant and colorful expression achieved a captivating performance of an amazing score. There was fervent applause for the soloist, conductor and orchestra. H. F. K.

Simon Barere, Jan. 18, E.—The second recital this season in New York found the pianist, who had won fervid press reviews in his first, repeating the Mozart-Liszt Don Juan Fantasy from that bill as a final climactic work, and adding Schumann's Etudes Symphoniques, Chopin's Ballade in F minor, Andante Spianato and Grand Polonaise, and five Etudes by Scriabin—among his most winning performances. Great digital dexterity, and phenomenal speed, many technical marvels, were again at Mr. Barere's easy command, and his grasp of color and atmosphere was shown to be unusual. The audience, most appreciative, called for encores. R. M. K.

Arturo Michelangeli, Jan. 20, E.—This noted pianist selected a program of 18th Century music and works by Chopin and Ravel for his second New York recital. As on previous occasions, one was impressed by his suave technical facility and lovely tone. These qualities were well suited to the harpsichord music of Galuppi, Grazioli and Paradisi. But when it came to Chopin and Ravel, it was a different matter. The Chopin B flat minor Sonata lacked depth and breadth, and the Ravel Valses Nobles et Sentimentales something of style and color. R. K.

Alexander Brailowsky, Jan. 22, E.—The brilliant gifts of the eminent pianist were displayed in the Bach-Busoni Chaconne, Sonatas by Scarlatti (in D) and Beethoven (E flat, op. 31, No. 3), four Chopin Ballades and pieces by Ravel, Fauré, Poulenc and Liapounoff. Vir-

(Continued on following page)

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NEW YORK CONCERTS

(Continued from preceding page)

tuosity was to the fore, and the audience was treated to swift and dazzling effects, as well as to the conveyance of underlying sense of beauty and feeling for drama and structure. Chopin is his medium *par excellence*, and he was less in his element in the more contemplative Beethoven or the classicism of Scarlatti. The response was warm. D. P.

Vladimir Horowitz, Jan. 23, E.—Most important event of Horowitz's recital, given before an audience filling hall and stage, was the premiere of Samuel Barber's Sonata in E flat minor, op. 20 (1949). The tremendous difficulties were victoriously conquered, and the musical content seemed to have become Horowitz's own language. The Sonata is an important contribution to contemporary piano music. Its idiom shows modernism with traditional ties. The basic feeling is romantic, with a slow movement of poignant lyricism and a scherzo of almost Chopinesque elegance. The first movement, based on a single powerfully rhythmed theme, which goes through various transformations, has dramatic drive. The finale, a gigantic Fugue, utilizes the old form with mastery. The audience gave an ovation to composer and pianist.

The concert opened with a monumental reading of the Bach-Busoni Toccata in C major, followed by Schumann's Scenes from Childhood; the second half presented Three Mazurkas, the G minor Ballade and the F minor Nocturne by Chopin, and Balakireff's Islamey, all played in Horowitz's inimitable style. After five encores the audience left the hall enriched by a rare experience.

H. W. L.

Stanislas Niedzielski, N. Y. debut, Jan. 24, E.—Bringing his own Gaveau instrument from Europe, the Polish pianist made his initial American appearance in an all-Chopin program. Despite some unevenness of playing and interpretation in certain cases, which may have been due to nervousness in the presence of his first American audience, his listeners were appreciatively disposed toward the newcomer. Niedzielski has adequate technique, clear musical tone, easy manner and is a deft pedalist. His equipment includes a fine use of the left hand in passage work, and his playing is devoid of pounding or forcing in the lower range of the piano. In addition to some non-Chopin encores, his program included the Sonata in B flat minor, six Etudes, the B flat minor Scherzo, D flat major Prelude, the A major Polonaise and the Berceuse. H. I. B.

HILDA FORTEZA . . . The Puerto Rican pianist gave a recital in Carnegie Recital Hall on Jan. 28. (Photo—Labrada)

Berl Senofsky, Jan. 27, E.—Heard first in the Sonata No. 1 of Schumann, the Partita in B minor for unaccompanied violin of Bach, and Contrasts for violin, clarinet, and piano by Bartok, Mr. Senofsky presented later two first performances, the Pastorale of Rodolfo Halffter and a suite, Savitri, of Walter Kaufmann, closing his program with two caprices of Paganini and the Round of the Goblins of Bazzini. The high moment of the program, interpretatively, was the ingenious Bartok work, in which the violinist was given spirited assistance by Alfred Gallodoro, clarinettist. One wished for greater rhythmic firmness and elevation of style in the Bach Partita, and although the acridly romantic Halffter Pastorale and the pianistically muddy Kaufman Savitri were well premiered, they offered little of real musical value. Carlo Bussotti provided capable accompaniments.

E. S. B.

Jeanne Pengelly and **David Ouchterloney,** Jan. 28, 5:30 p.m.—The Canadian soprano and organist presented the aria, Abscheulicher from Fidelio; Liszt's Fantasia and Fugue on "Ad nos, ad salutarem undam"; On This Island by Britten, with words by W. H. Auden; and a number of smaller organ pieces and folksongs. Miss Pengelly has a warm, supple voice which she handles with unusual dexterity. Her tones are firmly supported and she is mistress of a wide variety of dynamic coloration. Her interpretative gifts tend toward song rather than operatic literature. The Britten cycle was sung with understanding and imagination, and several of the folk airs were charming. Although Mr. Ouchterloney's playing of Liszt and Bach was somewhat lacking in clarity, he made of Flor Peeters' Air with Variations (for pedals alone) a real *tour de force*. The organist was also a splendid collaborator at the piano for Miss Pengelly.

C. A. B.

Sidney Foster, Jan. 29, E.—Opening his program with Dello Joio's Sonata No. 1, Mr. Foster, in his annual piano recital, elicited from this score the dramatic tension and the lyric tenderness with which it abounds. Franck's Prelude, Chorale and Fugue were given a romantic reading. Chopin's Sonata in B minor was played in the "grand" style though with certain deviations from tradition. After the intermission, Brahms' Waltzes, op. 39, Weber's Perpetual Motion and Liszt's Hungarian Rhapsody No. 9 (Carnaval du Pesth) were heard. The last work in particular attested the technical prowess of this highly talented young artist. H. W. L.

Vitya Vronsky and **Victor Babin,** Jan. 30, E.—Vronsky and Babin are counted

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as one of the top ensembles of duo-pianism. Their musicianship, technique and skill in interpretation distinguished each of the offerings. Beginning with J. S. Bach's Sonata in C major, written for clavicembalo with two manuals and a pedal-board, and heard in a transcription for contemporary pianos by Mr. Babin, they established their fine feeling for its stylistic requirements. In Schumann's Andante and Variations, op. 46, they gave a poetic and romantic but never sentimental interpretation of this classic of the two-piano literature. Rachmaninoff's Second Suite for two pianos, op. 17, was played with broad sweep and orchestral coloring. Bizet's charming Jeux d'enfants, for one piano, four hands, proved little gems of ensemble art. A stunning translation for two pianos of Stravinsky's Trois Mouvements de Petrouchka, based on the one piano arrangement of the composer and approved by him in this version, closed the program gloriously. Many encores followed. H. W. L.

Aurelio di Dio, Feb. 1, E.—The experienced Italian violinist displayed musical gifts and still greater mechanical accomplishments in a program devoted mainly to Vitali's Chaconne, Beethoven's C minor Sonata, op. 30, No. 2, and Franck's A major Sonata. His smooth performances had bright sound and moderate volume. In the Franck, dignity and subtlety prevailed. In the Vitali and the Beethoven, structural outlines were obscured by his playing many fast passages too speedily and too softly, and some soft ones with thin and subdued accents. At certain points, however, such as the opening of the Chaconne, he sustained a lyrical expressiveness which, if extended, could make him appear as much the musician as the violinist. Eugene Helmer provided lively accompaniments. E. B.

Maryla Jonas, Feb. 4, A.—On this occasion Mme. Jonas selected a program lighter in type than has been her custom. As she is a consummate artist in all that she does, one may assume that she possesses the prerogative, as well as her own reasons, for circumscribing her wonted scope. What she chose was beautifully played in the Polish pianist's subtle, expressive manner. Stylistic balance and delicacy of tonal color were particularly notable in the Chopin group. A sense of rhythmic values kept the afternoon's music from the over-monotony of similarity. One substitution was made, Mme. Jonas offering the Kinderscenen by Schumann instead of the scheduled Carnaval. The remainder of the program, sensitively and eloquently delivered, included an abridged version of the Beethoven Sonata No. 12 and the composer's Rondo in C major. A responsive audience recalled Mme. Jonas for many added numbers. M. C.

Nikita Magaloff, Feb. 5, E.—Magaloff is an artist of strong intellect and a virtuoso of great technical prowess. His playing is very personal. He elicits from the keyboard a variety of tonal colors, in an almost orchestral manner. He built Bach's Sonata in D minor according to an impressive structural concept. Mozart's Sonata in B flat major (K. 281) was crisp and of great lucidity, and Beethoven's "Appassionata" was less passionate than usual but strong in its dramatic impact.

A first American performance of Igor Markevitch's Variations and Fugue on a Theme by Handel was hardly an im-

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NEW YORK CONCERTS

(Continued from preceding page)

provement on the original "Harmonious Blacksmith," but the devices of contemporary harmony and rhythm afforded the pianist ample opportunity to show his technical skill. A stirring delineation of Liszt's Hungarian Rhapsody No. 6 closed the evening. There were many encores. H. W. L.

TOWN HALL

Jeanne and Joan Nettleton, Jan. 17, E.—Pretty, bronze-haired identical twins, the Misses Nettleton made a charming stage appearance. The duo-pianists produced a warm and flexible tone, played with admirable unity, and displayed well developed musicianship and sense of style. Opening with Busoni's arrangement of the Mozart Fantasia for Musical Clockwork, they proceeded to Wiktor Labunski's version of the Bach Preludio from Third Violin Partita, Variations on a Theme by Haydn (Brahms), Nocturne by Mr. Labunski (who was present), the latter's arrangements of the Scherzo from Mendelssohn's Midsummer Night's Dream, a Chopin Rondo and Suite No. 2, op. 17, by Rachmaninoff. M. L. S.

Joseph Laderoute, Jan. 18, E.—The young Canadian tenor again disclosed an exceptional voice and uncommon range of repertory in his third New York recital. He sang with splendid tonal quality, ample in volume and widescoped in dynamic contrasts, the sole fault, if it can so be termed, being a slight over-exuberance in the higher register. The opening recitatives and airs from Handel's Messiah showed commendable knowledge of style and phrasing; the following Liszt group was well sung, although Die Lorelei appeared to be more suitable for the soprano category, it was dramatically delivered. First performance here of Quatre Chansons pour le Jour de Noel, by Rhené-Baton introduced lovely, atmospheric music. Mr. Laderoute programmed the first New York performance of Franck's L'Ange et l'Enfant, Ninon and S'il Est Un Charmant Gazon, text by Hugo. A group of Irish Folk tunes and English songs, the latter including two exquisite Delius compositions, completed the list. Robert Payson Hill was the excellent accompanist. M. C.

Helen Lightner, N. Y. debut, Jan. 19, E.—The charming young artist, endowed with a soprano voice of flexibility and musical timbre, made an auspicious entry before a good-sized audience, with the capable piano assistance of Arpad Sandor. Miss Lightner showed sure technique, clear diction, and good interpretative ability. Brahms' joyous Frühlingstrost and Hageman's lilting Miranda were captivatingly sung, as was Sam Morganstern's beautiful The Apple Tree (first performance), after which the composer bowed. La Passion, from the Guilbert collection, Episodes de la Vie de Jésus, an exquisitely wrought opus, afforded the singer opportunity for display of well controlled emotions. Other songs listed were: a Recitative and aria from Di Capua's Vologeso; Mozart's aria Al desio di chi t'adora; a group of five Hugo Wolf lieder; Chanson Perpetuelle, Chausson; five Brahms lieder, and songs

MEETING OF THE ARTS . . . Juana, American dancer, who is touring Europe, congratulates the young Dutch pianist Simon Halie after his recent recital in the Concertbegouw hall in Amsterdam. He will visit the U. S. soon.

by Johan Franco, Carpenter and Vaughan Williams. Encores were granted. H. I. B.

Paul Doktor and **Lizabeth Pritchett,** Jan. 20, E.—Appearing jointly, the violist played sonatas by Locatelli and Milhaud, and a Speed Etude by Quincy Porter; and the mezzo-soprano performed an early Italian group, songs by Schumann and Richard Strauss and contemporary selections by Duke, Carpenter, and Dougherty. Both artists combined in Brahms' Zwei Gesänge, op. 91, and works by Loeffler and Peterkin. Mr. Doktor's precise yet moving command of his instrument was as much of a satisfaction as the Locatelli and Milhaud sonatas he presented. Miss Pritchett, while owing a good stage presence, lacked perfect breath control, and her loud high tones were sometimes forced into stridency and out of tune. Her best work was in the lovely Se l'aura spira of Frescobaldi and in the two Brahms songs. Artur Balsam provided accompaniments for Mr. Doktor; Otto Herz, for Miss Pritchett. E. S. B.

Leslie Chabay, N. Y. debut, Jan. 21, A.—An interesting program of folk music, lieder, and the aria Il mio tesoro from Mozart's Don Giovanni introduced Leslie Chabay, tenor of the Metropolitan, in his first recital here. Utilizing his clear, flexible voice with clean diction and sensitive projection of song text and mood, the singer admirably demonstrated his versatility and wide repertory scope. The Bach Air, Ich will an den Himmel denken, with flute obbligato by Joseph Marx, was beautifully sung, as were also the Dowland songs in impeccable English. Mr. Chabay was naturally at home in his Schubert group, and the two sets of Hungarian Folksongs added to the color of the list and to the enjoyment of the listeners. Tibor Kozmar was at the piano. M. C.

New Friends of Music, Jan. 22, 5:30 p.m.—Lotte Lehmann was heard in a program of 20 songs by Brahms. At the piano was Paul Ulanowsky who played with his customary mastery. Since the piano part in these songs means much more than only accompaniment, he had his rightful share in the great success of the concert. Mme. Lehmann's art in making a song live and in conjuring up the various atmospheric values is well

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known. At times she tended slightly to over-emotionalize, a procedure which gave some of her interpretations excessive emphasis. But the warmth and genuineness of her rendition of the German art song is probably unsurpassed today. The ovation when she entered and after the concert revealed the deep affection in which this artist is held.
H. W. L.

Pierre Bernac and **Francis Poulenc**, Jan. 22, E.—The French baritone and the world-famous composer-pianist are a unique team. Their musical rapport is such that every song they interpret seems to be the improvisation of a happy moment. Their renditions are highly intellectualized, but never to the disadvantage of the song. Finesse, delicacy and a deep understanding of the word, whether in German, French or English, are the distinguishing elements of their common effort. The richness of nuances with which both artists recreated Schumann's Dichterliebe, the variety of colors with which four songs by Debussy were traversed, the *esprit* and charm which emanated from Poulenc's cycle Banalités, and the depth and wisdom of the Trois Chants Hébraïques by Ravel made for unforgettable readings. The evening was a triumph for both artists, and they were munificent with encores.
H. W. I.

Maria Rubini, Jan. 23, E.—A small, clear voice and an inherent sense of dramatic import of her songs made Miss Rubini's recital a pleasant musical occasion for her good-sized audience. The Argentine soprano sang numbers in Italian, French and Spanish, and a final group of Palestinian Songs, two of them by Julius Chajes. First New York performances were of Brero's Il Piccolo fornaio, Oggi ho visto una rosa by Toni, Florecimiento by Bonta, and Espoile's Chacayalera. Sonia Slatin was at the piano.
D. B.

Freda Trepel, Jan. 26, E.—Miss Trepel's piano recital gave evidence of considerable artistic growth in an extremely talented artist, whose flair is unquestionably for brilliant, exciting playing, perhaps best exemplified by the breathtaking climax attained in Liszt's Les Funerailles. She is less successful in more intimate music, such as the Schubert Impromptus on her program. Performing successively the Bach-Tausig Toccata and Fugue in D minor, Schumann's Sonata in G minor and the Liszt work resulted in an impressive display of the artist's best qualities, but also in a lack of musical contrast. Miss Trepel is capable of fine tone production; in moments of stress, however, her playing sometimes becomes hard and imperfectly controlled, with clarity sacrificed for speed. After intermission modern works in smaller forms were heard, among them the New York premiere of Walter Kaufmann's clever Sonatine.
G. B.

Joseph Schuster, Jan. 27, E.—The noted cellist, assisted most sensitively at the piano by Edward Mattos, opened his recital with Bach's chorale, Nun komm' der Heiden Heiland and Mozart's Divertimento in C major, continuing with Beethoven's Sonata, in C major, op. 102, No. 1. His colorful tone and excellent phrasing gave distinction to his interpretations. Mr. Schuster's ability to spin out a lyric line was evident in the playing of Schumann's Cello Concerto, which he accomplished with romantic intimacy. Joaquin Nin's Suite Espagnol, with its variety of Spanish rhythms, is

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a charming trifle which gave opportunity to the soloist to show his manifold gifts. The final group offered shorter works, some of them in Mr. Schuster's transcription, which were greeted with enthusiasm and brought many encores.

H. W. L.

Lotte Lehmann, Jan. 29, A.—Opening a series of three recitals, the eminent soprano was heard in lieder by Schumann (Frauenliebe und Leben cycle) and Brahms. A capacity audience tendered her a prolonged ovation when she first appeared on stage. Throughout she had tributes to her familiar and distinguished artistry. Her projection of the intimate, poignant songs which comprise A Woman's Life and Love is well known to connoisseurs of the art song, and her warm and deeply felt interpretations of the Brahms works also evoked enthusiasm. Paul Ulanowsky was a highly skilled accompanist. W. A. T.

Irene Rosenberg, Jan. 29, E.—Beginning with a group of Scarlatti sonatas, three intermezzi and the Rhapsody in G minor of Brahms, and the Sonata in B minor of Chopin, Miss Rosenberg later added three works of Debussy, and six Bulgarian Dances of Bartok. Though at times her performance lacked great strength and brilliance, some of her best work was done in the Chopin Sonata (the scherzo movement truly sparkled). The tasteful Debussy works and the wonderful rhythms and sonorities of the Bartok dances revealed less of her musical personality. The Scarlatti and Brahms pieces at the beginning showed in better light the individual gifts which won enthusiastic reviews in the 23-year-old pianist's return to the New York concert platform last season, after an absence of a half dozen years. She shows promise of artistic growth in the immediate future if the possibilities inherent in her finely played and thoughtful Brahms are realized. The audience received her warmly. N. D. F.

Little Orchestra Society, Thomas Scherman conducting, Jan. 30, E.—This was a program of great variety, with Italo Tajo, bass, and Philip Frank, violin, as soloists. The climax came in Dvorak's Legenden, op. 59, Book 1 (originally written for two pianos) and Mozart's Serenade for winds in E flat K. 375. Both works were presented in charming and appealing manner.

Mr. Tajo contributed three rarely heard arias by Mozart with expressive, often dramatic interpretation, yet with a certain vocal tenseness.

The opening number was the world premiere of Philip James' Sinfonietta—likeable music, interspersed with melodies (one of them a Viennese waltz) well orchestrated, yet scored with a general restlessness. Frederick Jacobi's Violin Concerto in E minor, with Mr. Frank as the very able soloist, concluded the program—an appealing, tuneful, not excessively modern composition, in the main well presented. H. F. K.

Pia Igy, Feb. 2, E.—Vivacity, personal charm and excellent stage poise carried Pia Igy through her long and difficult program, which she delivered to the enjoyment of her audience. In the first part of the list, the singer offered Handel and Durante airs, following these with three Mozart arias from The Marriage of Figaro, Magic Flute and Ma che vi fece, o Stelle, plus the Bell Song from Delibes' Lakmé. The remainder of the program was given to folksong of international scope, the Rumanian soprano singing Czechoslovakian, Yugoslavian songs and those of her native country with especial flair and distinction. Mme. Igy was accompanied by Otto Hertz. M. C.

Elisabeth Schumann and **Bruno Walter,** Feb. 4, A.—An afternoon of highest artistic achievements and fulfillments was presented when Mme. Schumann and Mr. Walter joined forces in a program of songs based on poems of Goethe. Mozart, Mendelssohn, Beethoven, Schubert, Schumann, Richard Strauss and Hugo Wolf were the composers whose works were given interpretations memorable for their authenticity, greatness and genuineness. As is well known, Mme. Schumann commands her vocal means in a way which allows her the finest nuances. Mr. Walter's accompaniments were in themselves masterpieces of sensitivity and made for a rarely accomplished unity between the vocal and instrumental part. It is useless to single out one song or the other; the lucky listeners of this recital were privileged to attend an event which in every aspect had the earmarks of perfection.

H. W. L.

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Edna Ricks, Jan. 29, A.—Commendable seriousness marked the mezzo-soprano's efforts in a difficult program including arias by Verdi, Thomas, Saint-Saens, and five Schubert songs. From time to time she showed musicality and clarity in a voice of ample size. Too often, however, her performance was erratic, with tremolo, flat intonation and heavy accents evident. Since there were pleasant moments in simpler passages, it would be interesting to hear Miss Ricks when she is not handicapped by indisposition or strain. Frederick Vajda was the accompanist. E. B.

TIMES HALL

John Ringgold, Jan. 17, E.—The young Canadian pianist made an excellent impression in his New York debut. His work was thoroughly sound and musicianly, even in the taxing Appassionata of Beethoven which climaxed the first part of the recital. While the instrumentalist appeared most at home in the elder music of the classic school, which included the Mozart Sonata in D major, one felt a leashed romanticism in his playing of the Debussy Preludes and the final Chopin Ballade in F minor. Here the tone acquired a singing, limpid quality which was colorful and warm. Mr. Ringgold already possesses admirable technical skill; with less restraint, he should go far. Other numbers programmed were Two Romanian Dances by Bartok and Charles Griffes Fountain of the Acqua Paola. M. C.

Wilma Thompson, Jan. 19, E.—The mezzo-soprano's well chosen program offered groups by Schubert and Brahms, the Trois Poèmes en Prose of Milhaud, a Debussy and Poulenc group, and a contemporary bracket in English. While Miss Thompson's voice has no especial natural loveliness, and her use of it in her interpretations is somewhat undynamic and understated, she is a real musician. In her diction she handles the various languages clearly and convincingly; her tone placement is accurate; above all, she usually sustains the mood of a piece in effective fashion, a quality shown to advantage in the long River Night of Gardner Read. The two Brahms Mädchenlieder were sensitively presented, as were the French songs, with particular mention due to Poulenc's setting of Eluard's Tu vois le feu du soir as the outstanding event of a fruitful evening. E. S. B.

Henri Honegger, Jan. 20 and 27, E.—Two recitals devoted to the six Suites for unaccompanied cello by J. S. Bach were presented by the Swiss cellist, whose complete solo task was a formidable one. All-Bach programs of "solid meat" for stringed instruments, *sans* support from assisting artists, must of necessity make appeal mainly to a limited, erudite public.

Honegger's command of his noble contralto-voiced instrument is complete as to technic, bowing and intonation. His tone, while not large, is musically satisfying. The first program listed finished-styled playing of the Suites No. 3 in C major; No. 2 in D minor, and No. 4 in E flat major. In each the cellist showed a reverential attitude to the music of the Leipsic master, and the feat of memorizing the intricate scores was duplicated by his fine interpretation and performance. H. I. B.

Lucille Rothman, Jan. 22, A.—Last year 19-year-old Miss Rothman was given the first award by the Leschetizky Association of America, under whose auspices she presented her recital. It was a refreshing experience, for this young pianist is gifted, her stage manner marked by poise and grace, her playing sensitive, authoritative, and devoid of pretentiousness. An intelligent grasp of musical ideas was evidenced by her fine phrasing and excellent sense of climax. She can produce a lyrical tone and shows technical virtuosity, as in Liszt's Mephisto Waltz, but this equipment is placed consistently at the service of the music. Schumann's Carnaval, played with command of varied moods, technical brilliance and stylistic elegance, was perhaps the musical climax of the concert. Compositions by Bach, Beethoven, Debussy, Barber, Leschetizky and Liszt were also included. G. B.

New York Chamber Orchestra, Hershy Kay conductor, Jan. 23, E.—Mr. Kay and his capable musicians gave a highly successful initial program mainly of modern works. The only classics listed were the opening number, Beethoven's lilting Rondino for Wind Octet (op. posth), and Mozart's lovely Serenade in C minor (Nacht-Musique) (K. 388), both receiving impeccable treatment.

A feature was the first complete performance in New York of Amadeo Roldan's Motivos de Son, eight songs by Nicolas Guillen, based on the "son," a provincial Cuban dance rhythm related to the rhumba. Molly Starkman, the soprano soloist, made her voice of excellent quality heard above the orchestra's *forte* passages in the rhythmic and noisy polyphony of these Afro-Caribbean airs. Three pieces for Chamber Orchestra, by Alex North, were brought to first performance, the composer being present to take bows. This opus lacks outstanding originality and is conventionally modernistic. Ocho per Radio by Silvestre Revueltas, an eight-instrument piece in witty descriptive vein, and Darius Milhaud's familiar La Création du Monde, marked by subtle use of jazz and smartly woven cacophonous invention, had skillful treatment by Mr. Kay and his orchestra. H. I. B.

Luigi Silva, Jan. 24, E.—For his second cello recital this season Mr. Silva played a list mostly of rare works, including a Toccata and Canzone by Della Ciaja; Beethoven's Seven Variations in E flat on a theme by Mozart; Richard Strauss' Sonata in F major, op. 6; Three

(*Continued on page 52*)

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MUSICAL JOTTINGS

Pope Pius XII has received a special white-and-gold bound copy of The Story of the Trapp Family Singers, for the Vatican Library, sent by its author, **Maria Augusta Trapp,** through the Apostolic Delegate to the U.S., **Amleto Cicognani.** . . .

Arthur Benjamin is writing an opera after a Dickens novel. . . . A conductor in Giessen named **Guenther Rau** is said to have discovered an unknown Notturno by **J. S. Bach** (?). . . . **Mozart's** former house in Salzburg, damaged extensively during the war, is to be restored. . . .

Lotte Lehmann's 60 water-colors based on **Schubert's** A Winter Journey and Poet's Love were shown at the Schaeffer Galleries, through Feb. 15. . . . **Karl Boehm** will conduct the German opera for the Teatro Colon season in Buenos Aires, postponed from beginning of May to end of June, not to interfere with his engagements at the Salzburg Festival. . . . **Efrem Zimbalist** is making his "farewell" appearance with the Philadelphia Orchestra at the second Pension Fund concert of the season on Feb. 15. . . . **Paul Bowles,** best known as a composer and music critic, has come into literary spotlight with his successful novel, The Sheltering Sky; also in the writing arena is **Marjorie Lawrence,** dramatic soprano, with her gay autobiography, Interrupted Melody. . . .

After her recent appearance in Hilo, Hawaii, before a capacity house, **Gladys Swarthout** received leis and bouquets of orchids, with 102 large blooms (estimated N. Y. value, $1,500). . . . **Eleazar De Carvalho** is re-orchestrating his opera, Tiradentes, and translating it into French for its performance in Rio de Janeiro this year. . . . **Serge Koussevitzky** conducted the Havana Philharmonic in four concerts between Jan. 29 and Feb. 6. . . . **Salvatore Baccaloni** makes his light opera debut in The Chocolate Soldier in the forthcoming Los Angeles and San Francisco operetta seasons; the role of Capt. Masakroff is being rewritten for him. . . . **Moira Shearer,** British ballet star, will be wed to **Ludovic H. C. Kennedy,** a writer, in the Chapel of Hampton Court Palace. . . . When **Margaret Harshaw** suffered a temporary vocal indisposition during a performance as Magdalene in Meistersinger at the "Met," **Herta Glaz** was hastily summoned and took over the actual singing backstage while the former mimed the role for the second act, and in the final one Miss Glaz stepped into her costume. . . .

Midnight memorial program to the late **Huddie Ledbetter,** folksong singer, better known as Leadbelly, was held at Town Hall with **Alan Lomax,** folksong specialist, who discovered that singer, serving as master of ceremonies. . . . The Valencia Orchestra opened a tour of England, with **Jose Iturbi** conducting and playing **Mozart's** D major Piano Concerto, at Covent Garden. . . . **Nadine Conner** sang twice in one day at the "Met" on Feb. 4—Micaela in Carmen at the matinee and Sophie in Rosenkavalier at night, and then left for Ft. Madison, Ia., for a concert on Feb. 6. . . .

AFTER-CONCERT GATHERING . . . After a recital at Ohio Northern University, Ada, Ohio, by Helen LeClaire, contralto. L. to r.: Karl A. Roider, chairman of the music department; F. Bringle McIntosh, president of the university; Miss LeClaire; and Jared Bogardus, accompanist. (Photo—Jamie Green)

Feature of a reception given by **Fred Sperling** at his apartment in Hampshire House for nearly 100 guests was a musical skit, South Terrific, the clever lyrics written by **Estelle Liebling,** singers heard in it included **Susan Reed, Dorothy Miller, Emmy Nicolas** and **May Stone.** . . . Supper club appearances seem to be luring more opera singers—**Mimi Benzell** has been heard lately at the smart Hotel Pierre. . . . Silliest story of the year is the yarn from Europe that some lethal power lurks in **Tchaikovsky's** Pathetique Symphony, because a Swedish orchestra man recently died while playing it—after which **Gaze Cooper,** founder of the Nottingham (Eng.) Symphony refused to program it.

Robert Charlebois, 28-year-old former U. S. Army sergeant, has been engaged by **Wieland** and **Wolfgang Wagner** to sing Parsifal and Siegmund in the Bayreuth Festival in 1951. . . . **Leonard Bernstein** has signed a contract to record exclusively for Columbia Records, and **Margaret Truman** has done the same with RCA Victor. . . . Accompanists Unlimited is the name of a bureau established in New York to supply these pianists; director is **Norma Waldon,** wife of **Maurice Wilk,** violinist. . . . **Norman Dello Joio** has composed an opera, Joan of Arc, excerpts from which will be sung by the Collegiate Chorale in a concert for the League of Composers at McMillin Theatre, Columbia University, on Feb. 24. . . . A new operetta, Spring in the Prater, by **Robert Stolz** was recently produced in Vienna. . . . **Ferruccio Tagliavini** will go under the management of Jack Adams & Co. at the termination of his present contract. . . . **Dimitri Mitropoulos** was feted at a dinner by members of the N. Y. Philharmonic-Symphony after concluding his first period with that ensemble this season. . . . **Thelma Altman,** "Met" mezzo-soprano, was married on Feb. 5 in New York to **Robert Fixler,** an attorney. . . . **Henry E. Gerstley** has joined the board of directors of the New School of Music, Philadelphia. . . .

Carl Ebert will produce **Mozart's** Seraglio and **Smetana's** Bartered Bride with the Opera Guild of Southern California, for which organization the Los

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Angeles County Board of Supervisors has made a grant of $25,000. . . . The Dallas Symphony gave the first concert hearing of **Lehman Engel's** The Creation, with **Giovanni Cardelli,** the orchestra's manager, taking the speaking part. . . . **Yaltah Menuhin,** pianist, was heard with **Israel Baker,** concertmaster of the Los Angeles Chamber Symphony, in the premiere of Sonata No. 3 by **Louis Gruenberg** in Los Angeles, Feb. 12. . . . Little Jo, opera by **J. D. Robb,** had four performances recently sponsored by the Albuquerque Civic Symphony. . . . **Arthur Lourie** is at work on an opera, The Emperor's Blackamoor, commissioned by the **Koussevitzky** Music Foundation. . . . The Minneapolis Symphony, conducted by **Antal Dorati,** is playing in six Canadian communities this season in a tour booked by **A. K. Gee,** of Winnipeg. . . .

The Old Timers Orchestra gave its second concert recently at the Metropolitan Museum of Art under **Frieder Weissmann;** during the intermission a gold watch from the players was presented to that conductor by **Samuel R. Rosenbaum,** impartial trustee of the Music Performance Trust Fund, which with Local 802 of the AFM sponsored the concert. . . . Incidentally, the free music program of the AFM, which expended some $4,500,000 in the last three years for some 22,000 musical events has closed; and the aforementioned Trust Fund is to carry on the free programs in order to "provide employment for musicians throughout this country and Canada as partial compensation for loss of work due to mechanical reproduction of music." . . .

. . . The Dramatic Workshop, operated for 10 years in N. Y. by its founder, **Erwin Piscator,** now has a special musical department, which recently produced Bloomer Girl. . . . **James C. Petrillo** and the AFM have been awarded certificates of appreciation by the Veterans Administration "in recognition of outstanding service to U. S. war veterans in making possible the official recorded radio series, Here's to Veterans." . . . Announcement has been made of the termination "by mutual consent" of the engagement to wed between **Alisa Littell** and **Eleazar de Carvalho.** . . .

Capital Notes.—President Truman accepted the gift of a $25,000 electronic carillon in ceremonies at Arlington National Cemetery. Donor was Amvets, World War II veterans' organization. **Dr. Arthur Bigelow,** Princeton University bell master, played a brief program which was broadcast by The Voice of America. . . . The American Folklore Society met in Washington for the first time; **Robert W. Gordon,** founder of the Archive of American Folk Song at the Library of Congress, was elected an honorary member. . . . **Claudia Pinza,** soprano of the "Met," sang at groundbreaking ceremonies for a National Memorial Amphitheater in Washington's Rock Creek Park, a project connected with the Capital's 1950 Sesquicentennial Celebration.

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NEWS IN BRIEF

Orien Dalley, conductor of the Wichita (Kans.) Symphony, has submitted his resignation to the board of directors of the society, effective at the close of the present concert series. No successor has been announced as yet.

Applications are being accepted for membership in the Interracial Fellowship Chorus directed by Harold Aks. Repertoire for the season includes works by Haydn, Pergolesi, Riegger, Verdi and others.

The English Duo (Viola Morris and Victoria Anderson) have returned to England from Australia where they have been working with the Australian Broadcasting Commission. On Feb. 7 they will give a London recital, and are also singing for the BBC. Their engagements in the United States begin the end of March.

Olga Sapio, pianist, played on Dec. 10 at a meeting of the Major Thomas Wickes Chapter of the Daughters of the American Revolution in Douglaston, N. Y.

Norman Atkins, baritone, was soloist at the Womens' Press Club press and radio conference on Dec. 31 at the Hotel Statler. Earlier in the season he took the role of King Carlos in Verdi's Ernani at Bob Jones University.

Reah Sadowsky played Johan Franco's Nocturne No. 2 for Piano at a lecture-recital in Santiago de Chile. Mr. Franco's Theme and Variations for Piano were performed on Dec. 31 by William Masselos on a nationwide broadcast over the ABC network on Dr. Sigmund Spaeth's program At Home with Music.

Henry Z. Steinway has been appointed by Webster E. Janssen, president of the National Piano Manufacturers Association, to head the committee on class piano instruction. Also members of the committee are James V. Sill of W. W. Kimball Company and Gerard M. Thompson of Kohler & Campbell.

Maria Luisa Escobar, Venezuelan composer-pianist, and Fedora Aleman, soprano, were presented in a recital of Venezuelan music by the Consul General of that country and Mrs. Antonio Davila-Delgado at the Carnegie Recital Hall.

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"SKOL." . . . Boris Sirpo (l.), conductor of the Portland (Ore.) Chamber Orchestra, drinks to Mary Ausplund Tooze, winner of the orchestra's piano contest and first soloist with the ensemble this season. Others, l. to r., are Mrs. Ausplund, Dr. Ausplund, parents of the pianist, and Mrs. Tooze.

The Pittsburgh chapter of the ISCM gave a public concert on Jan. 21 in honor of the 75th birthday of Arnold Schoenberg, played by Edward Steuermann, pianist, in Carnegie Theatre.

The song recital of Roland Hayes on March 5 at Carnegie Hall will include a cycle of five Afro-American work songs arranged by Frederic Hall.

Tossy Spivakovsky, violinist, will leave for a European tour in April at the end of his itinerary here. Mr. Spivakovsky last played in Europe in 1933.

Ireyne Starikoff, pianist, was soloist on Jan. 8 at the concert given by the Art Center of Washington Heights, New York.

William Wymetal, stage director of the Royal Opera in Stockholm, has returned to the United States to act as managing director of the Civic Light Opera of Pittsburgh, Pa. He goes back to Sweden in August.

Madeleine Carabo, violinist, played Edward Cone's Elegie on Jan. 21 on the Composers Forum at the McMillin Theatre, Columbia University.

The International Music Lovers Guild, directed by Ernst Fischer, baritone, presented a concert in Times Hall on Jan. 21. Appearing were Vita Bufalo, mezzo-soprano, Nellie Michele, pianist, Velodymir Cisyk, violinist, Robert Williams, tenor, and Marienka Michna, accompanist.

Dr. Wolfgang Stresemann has been re-engaged as conductor of the Toledo (O.) Symphony Orchestra for 1950-51, following his successful first season in that post.

Jerome Rappaport, pianist, has programmed two new works by Johan Franco—Prelude and Sun Dance—for his Town Hall recital on March 9.

The American String Quartet will include Clarence Cameron White's Suite in C minor, op. 29, No. 1 in their program on Feb. 19 at Wadleigh High School, New York, presented by the Community Friends of Music. Assisting artist in the Schumann Quintet in E flat, op. 44, will be Alan Booth, pianist.

The new State Auditorium in Providence, R. I., opened its first concert season with a program by the Boston Symphony, conducted by Charles Munch, on Jan. 31. The hall held a capacity audience of 2,303 for the event.

The Philadelphia Civic Grand Opera Company will give a Mascagni Festival including a performance of L'Amico Fritz, with Ferruccio Tagliavini and Pia Tassinari, on Feb. 24.

Yehudi Menuhin began his first tour of South Africa on Feb. 12.

Claudio Arrau has been engaged for the Edinburgh Festival on Aug. 27 and 30.

La Puma Opera Workshop is presenting this month at the Community Center Auditorium Trovatore, Feb. 4; Aida, 12; Cavalleria Rusticana and Pagliacci, 19; and Nozze di Figaro, 25.

William Edwin Armstrong, Canadian pianist, has been appointed to the faculty of the Eastman School of Music.

Juan Manen, Spanish violinist, will begin his tour of this country with two Town Hall concerts on March 18 and April 2. His other engagements this year are mainly in the east. In 1950-51 Mr. Manen will make a coast-to-coast tour.

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Dorothy Philips Active

DOROTHY PHILIPS, contralto. (Photo © Bachrach)

Dorothy Philips, contralto, has been active in the field of oratorio singing and Lieder concerts. She also has appeared in tours in light opera throughout the South and East. Having been an applauded singer on USO programs, she is still called upon for service in camps and hospitals. This season her engagements have included solo assignments in The Messiah, with the Providence, R. I., Oratorio Society, Dec. 18; in the Strauss commemoration concert for the Monday Morning Musical Club, Jan. 9; over stations WPTL in joint recital with Avis Bliven Charbonnel and WPJB on the Musical Horizons program sponsored by the Rhode Island Federation of Music Clubs. In March, Mrs. Philips will be heard in a program of Lenten music under the aegis of the Chaminade Club of Providence. She is an artist from the studios of Harriot Eudora Barrows.

Margaret H. Smith Heard

Margaret Henderson Smith, soprano, gave programs before the Women's Club of the First Reformed Church, Jamaica, N. Y.; and the Cercle Francaise of the Women's Club of Forest Hills. As a member of the St. Cecilia Club and of the Brick Church Choir (Dr. Clarence Dickinson, director), she sang with the former in concert at the Hotel Plaza, and with the choir in Handel's Messiah and Bach's Christmas Oratorio.

NEW YORK CONCERTS

(*Continued from page* 47)

Cantos by Pizzetti, and the first American performances of a Preludio, Aria and Finale by Goffredi Petrassi and of Chopin's Grand Duo Concertante on Themes from Meyerbeer's Robert le Diable, the last item tossed off with an air of irony. The Petrassi work, written for Mr. Silva, was ingenious but not especially grateful to the performer. In fact, the program as a whole, though of historical interest, was not marked by the highest musical inspiration, and did not offer the fullest scope to the cellist's fine abilities. Nevertheless, with Mr. Silva's well-known technical and interpretative mastery, the pieces were played with admirable style. Carl Bussotti was the excellent accompanist.

W. A. T.

Dorothy Siegfried, N. Y. debut, Jan. 31, E.—Opening with a Mozart air and two from the Italian Anthology, the young mezzo-soprano proved at once a promising debutante in the recital field. She is gifted with a voice of lovely timbre, makes a delightful appearance on stage, is artistic in her interpretations. She did not appear to be employing her vocal resources to the full, but her poise, charm and musicality were distinctive assets. Some of her selections were not completely suited to her, the Schubert Doppelgänger, for instance, but the French songs of Paulin, Georges, Satie, and especially the two Fauré numbers, were exquisite. Also impressive was the singer's use of speech and song in the American folksongs. Edwin McArthur was accompanist.

M. C.

Orchestral

BARTOK: Music for String Instruments, Percussion and Celesta. Los Angeles Chamber Symphony, dir. Harold Byrns. Capitol 10-inch LP disc L-8048, $3.85.

BRUCKNER: Symphony No. 5. Eugen Jochum and Hamburg Philharmonic Orchestra. Capitol-Telefunken LP discs 8049-8050, $4.85 each.

DEBUSSY: Children's Corner Suite. Leopold Stokowski and his Symphony Orchestra. Victor set WDM-1327, 3 45-RPM discs, $3.35.

SIBELIUS: Finlandia. Arthur Fiedler and Boston Pops Orchestra. Victor 45-RPM disc 49-0698, 95c.

Instrumental

BACH: Suites Nos. 4 and 5 for Unaccompanied Cello. Pablo Casals (cello). Victor set DM-1302, 7 discs, $9.75.

BARTOK: Sonata for Two Pianos and Percussion. Bela Bartok and Ditta Pasztory Bartok (pianists), Harry Baker and Edward Rubsan (percussionists). Vox LP disc PLP 6010, $5.85.

CHOPIN: Revolutionary Etude; SAINT-SAENS: Allegro Appassionato; ALBENIZ: Malagueña. Jose Iturbi (piano). Victor set WDM-1344, 2 45-RPM discs, $2.20.

NEW RECORDS IN REVIEW

DVORAK: Violin Concerto in A minor. Georg Kulankampff (violin) and Berlin Philharmonic, dir. Jochum. Capitol-Telefunken LP disc P-8052, $4.85.

FRANÇAIX: Concertino for Piano and Orchestra. Jean Françaix (piano) and Berlin Philharmonic, dir. Borchard. FRANÇAIX: Serenade for 12 Instruments. Hamburg Chamber Orchestra, dir. Jochum. Capitol-Telefunken 10-inch LP disc L-8051, $3.85.

MOZART: Violin Sonata in B flat (K. 378). Ruggiero Ricci (violin) and Glauco d'Attili (piano). MOZART: Sonata in C (K. 330); D minor Fantasy. Emma Boynet (piano). Vox 10-inch LP disc VLP-6400, $3.85.

SCHOENBERG: Serenade (Op. 24). Warren Galjour (baritone) and Chamber group dir. Dimitri Mitropoulos. Esoteric LP disc 501, $5.95.

SCHUMANN: Fantasiestuecke. Artur Rubinstein (piano). Victor set WDM-1335, 3 discs, $3.35.

WALTON: Quartet in A minor. VILLA-LOBOS: Quartet No. 6 in E. Hollywood String Quartet. Capitol LP disc P-8054, $4.85.

WEBER: Trio for Flute, Cello and Piano. René Le Roy (flute), Janos Scholz (cello), Erno Balogh (piano). MENDELSSOHN: Quartet in D (Op. 44, No. 1). Quilet String Quartet. Vox LP disc VLP-6390, $4.85.

Vocal

BACH: St. Matthew Passion (complete). Elfriede Troetschiel (soprano), Diana Eustrati (alto), Friedrich Haertel (bass), Helmut Kreps (tenor), D. Fischer-Dieskau (bass), Augmented Choir of Berlin Radio and Boy's Choir of St. Hedwig's Cathedral, with Symphony Orchestra of Berlin Radio, dir. Fritz Lehmann. Vox set DLP-6070, 4 LP discs, $24.75.

BERG: Three Excerpts from Wozzeck. Charlotte Boerner (soprano) and Janssen Symphony of Los Angeles, dir. Janssen. Artist 10-inch LP disc 500, $4.

D'ALBERT: Tiefland (excerpts). Anita Gura and Carla Spletter (sopranos), Peter Anders (tenor), Hans Heinz Nissen (baritone), German Opera House Chorus, and Berlin Philharmonic dir. Schmidt-Isserstedt. Capitol-Telefunken disc S-86001, $1.25.

LEONCAVALLO: Mattinata. DI CAPUA: O Sole Mio. Mario Lanza (tenor) with orchestra dir. Ray Sinatra. Victor 45-RPM disc 49-0902, 95c.

At the time of writing, some of the Victor but no Columbia releases for January had been received. Capitol, however, offers the sizable Bruckner Fifth (uncut) on a pair of LP discs. No American catalogue has up to now featured this sprawling work, and therefore whatever one thinks of its intrinsic musical merit it is a welcome addition. In most cases, anyway, the Bruckner symphonies are less a question of like or dislike as of belief or disbelief. There is something in them that attracts some listeners and repels others. This department rather falls into the latter school; but it cannot be denied that the music is powerfully conducted, excellently recorded, and set forth in the best light possible.

Bartok's Music for String Instruments, Percussion and Celesta, on the other hand, is a work that immediately will attract and hold the attention. It has great rhythmic propulsion, melodic felicity and gorgeous tonal effects. Powerful dissonances are present, true, but more than in most modern composers it is apparent that these dissonances are the musical equivalent of the strong brush strokes of a master painter, who does not hesitate to distort for emotional purposes. On this recording, the percussion is handled by Victor Berton and Benjamin Podemski, the celeste by Maxine Furman, and the important piano part by Shibley Boyes. As a representative example of the music of one of the twentieth century's greatest composers, this disc is strongly recommended.

In Debussy's Children's Corner Suite, Stokowski uses the Caplet arrangement. His flair for orchestral color and nuance stands him in good stead here. This is easily the best recording of the music. And in the Sibelius Finlandia, Arthur Fiedler makes the appropriate loud noises, with more or less conviction. What can *anyone* do with music like this?

Heading the instrumental list is the Casals recording of Bach's unaccompanied Suites Nos. 4 and 5. It is the first American release in some time by the almost legendary cellist, and the album completes the set of Bach's six works in the form. On the last side is the Casals-Siloti arrangement of the slow movement of the C major Toccata. Recording and performance are what one would expect. Jumping a few centuries ahead, there is the Esoteric LP disc of Schoenberg's Serenade—a septet for the exotic combination of clarinet, bass clarinet, mandolin, guitar, violin, viola, cello and baritone voice. The latter is used in only one of the seven movements. Composed in 1923, the work is an adventure in atonality, or—as Schoenberg prefers to put it—a composition in twelve tones. It is a complicated piece that requires much hearing and acquaintance before one can make friends with it: and some listeners will never make friends. Nevertheless, such a significant work deserves recording, and it does not take thorough familiarity with Schoenberg's theories to enjoy the tonal juxtapositions, or to stand amazed at the basic combination of romanticism and intellectualism. Mitropoulos's direction is brilliant, he has a superb body of soloists, and the recording is on a par with the performance.

Capitol-Telefunken previously made available Jean Francaix's pretty little Concertino on a shellac disc. Now, on LP, they have coupled it with the same composer's less-known Serenade, a work especially distinguished by a sensitive, moving slow movement. Francaix writes in a lyric, urbane, sometimes tongue-in-cheek manner, and this disc is altogether a charming one. Another disc worth investigation is the Vox recording of Bartok's Two-Piano Sonata, played by the composer and his wife, a powerful, sturdy work. The filler on this disc is a collection of piano pieces, played by the composer, and also announced by him, in one or two cases. For historical reasons alone this disc is of interest. More modern music is encountered in Capitol's coupling of Walton's A minor Quartet with the Villa-Lobos Sixth. Walton's work is primarily post-romantic, well constructed, and quite an appreciable effort. The Villa-Lobos is more eclectic, rich-sounding, rhythmically complex, with a somber slow movement of real melodic individuality. The Hollywood Quartet brightly plays both pieces, and the recording is excellent.

Dvorak's A minor Violin Concerto does not emerge too successfully. The playing is entirely competent, but lacking in dash and sparkle. A pair of Vox LP discs brings a smooth, facile performance of Mozart's B flat Violin Sonata (Ricci and d'Attili) coupled with a rather flurried performance of Mozart's Sonata in C (Emma Boynet); and Weber's Flute Trio coupled with Mendelssohn's Quartet in D. The Weber is a real novelty, and a very interesting one, what with its advanced (for the day—1813 or so) treatment of the piano and its suggestions of later romantic clichés. This little trio is a joy, and Mendelssohn's Quartet in D is a fine work in his best style.

Among the piano discs, Iturbi tinkles smoothly in the Saint-Saens and Albeniz works, and with less conviction in the Chopin Etude. Rubinstein is in good form for the Schumann Fantasiestuecke, the only available recording of these almost impressionistic pieces. Both Iturbi and Rubinstein have been well recorded.

The big vocal news is the Vox uncut recording of the St. Matthew Passion. Not only uncut, but the da capos are observed for the solo arias. Despite one or two bobbles in the recording, it has been accomplished better than any American equivalent, and it is by far the best version of the work available. Fischer-Dieskau (Jesus) and Helmut Kreps (Evangelist and tenor solos) are magnificent, and the other singers, with perhaps less generous vocal endowments, are thorough artists. Apparently this was taken from an actual performance, for some coughs and background noises—none of them distracting—are present. The chorus has been well trained, and Fritz Lehmann keeps it moving. Some American choral conductors should take note of how he presents the chorales, almost ignoring the fermatas and seldom making any attempts at ritards or "emotional" effects. No need to discuss the music; it is one of the greatest works ever written, and every record collection should have a copy. Here the quality of sound and balance is first-rate. All of the soloists emerge with clarity, and the contrapuntal choral sections have a minimum of the reverberation and blurring inescapable from large-scale choral recordings.

Capitol's single disc of excerpts from Eugen d'Albert's Tiefland presents music little known in this country, but none the less agreeable for that. Judging from this sample, the music is a melodious score, not particularly inventive or individual, saturated with the Viennese flavor. No fault can be found with the performance, especially with the big, resonant singing of Gura and Anders.

The Artist set of the Wozzeck excerpts is a re-issue on LP of Berg's marvellous score. It is the only version available to American record buyers. The transposition from shellac to LP has been handled with no harm to the original balance; if anything, it has been improved.

R. K. S.

NEW PUBLICATIONS IN REVIEW

Books: Brahms, by Pater Latham, (Pellegrini and Cuhady, Inc., N. Y., $2.50). A good $2.50 worth of value for anybody, this volume replaces the old one by Lawrence Erb in the Master Musicians series. Like the others, it consists of several sections: biographical, musical, bibliographical, and one with a complete list of works. Latham has added little that is new—he couldn't very well, given the space he has—but has organized his material with care and presented it in a thoughtful, readable manner. He is perhaps a little too careful to avoid hero-worship, and some of his readers might not like the position assigned to Brahms by Latham: "If he never rose to the very topmost heights, if he is not to be numbered among the supreme heroes of the musical art, at least his good sense and modesty saved him from a fruitless assault on Olympus." Latham's observations and conclusions, though, are pretty much in line with most contemporary thought. His analyses of the musical works are succinct and occasionally provocative without being overly technical, his psychiatric hints about Brahms have validity, and altogether it is by far the best book on this composer for the general reader.

INTERRUPTED MELODY, by Marjorie Lawrence. Appleton - Century - Crofts, Inc., N. Y. $3.50.

Marjorie Lawrence here writes a frank and uninhibited autobiography that starts in Australia—except for an introductory chapter—and carries through her student days, her European operatic experiences, her debut with the Metropolitan, her romances, and her disabling attack of polio. Singers will find this interesting reading, as much for the tart comments about certain of Miss Lawrence's colleagues as for its account of the aspiring singer who made good. Many people may find inspiration, too, in the latter parts of the book, in which Miss Lawrence tells of the disease which afflicted her and the means with which she went about overcoming her physical disability.

For Voice and Orchestra: Knoxville: Summer of 1915, by Samuel Barber (G. Schirmer, Inc., piano reduction, $2). James Agee wrote the text for this work—a prose text that deals with "summer evenings in Knoxville, Tennessee in the time that I lived there so successfully disguised as a child." It is a series of gentle reminiscences—evening on the porch, street cars, the noise of locusts, bed-time. Barber's work emphasizes these nostalgic images. Save in one case there is not even the hint of an American folksong: Barber has enough musicianship not to fall into that particular cliché. His harmonies are on the conservative side, with a really lovely section in A major opening and closing the work, and a sympathetic lyricism pervading the whole. In the present edition the piano reduction is Barber's own, with instrumental indications cued in. Material for symphonic or chamber orchestra is available on rental from the publisher.

For Piano Solo: Ten Sonatas, by Alexander Scriabin (Leeds Music Corp., N. Y. $5). This is the only readily available volume which contains the ten piano sonatas composed by the Russian theosophist, Alexander Scriabin. They have been edited with special annotations by Harold Sheldon. It is to be hoped that this edition will focus some interest on these relatively ignored sonatas, many of which contain beautiful music. Even the Chopinesque melodies and harmonies of the early ones have a certain distinction; and few composers so well understood the potentialities of the instrument. It is interesting to trace Scriabin's development through these works—from pure romanticism, to a rather mysterious subjectivity, to absolute mysticism. The music, too, gets more difficult as it goes along, and for the purpose of textual clarity, some of the measures are notated in four staves. Aside from the purely digital difficulties, the 'anist who plays these works must ha.. a complete knowledge of pedal resource. All pianists should acquaint themselves with this collection.

Songs: Lament and The Assassination, by Norman Dello Joio (Carl Fischer, Inc., 60c and 50c, respectively). Lament, in E flat minor, is for medium voice. It is set to a famous old Elizabethan poem by Chidiock Tichborne. Dello Joio's harmonies are highly imaginative, with long, pleading melodic lines. The Assassination, adapted from a poem by Robert Hillyer, is set for low voice. This song, which has as its text the discussion of a human problem by two Fates, requires a singer capable of suggesting dual characteristics. Dello Joio's setting is extremely skillful in its cumulative emotional build-up to the last lines. Why for low voice, though? The fates are commonly supposed to be female entities.

For Mixed Voices: Four Palestinian Folk Songs—Kacha, Kach!; Ayn Charod; Ba-ah M'nucha; Lailah Feleh—arranged by A. W. Binder (20c. each). These four colorful songs have both native and English texts. The latter have been furnished by Olga Paul. The songs are performed with piano accompaniment and can be used individually or as a suite of four since there are enough tempi and mood contrasts to sustain continued interest. A Frog Went A-Courtin', arranged by Elie Siegmeister (20c.). Designed especially to stimulate the imagination of children, this charming setting is to be performed a cappella even though there is a piano accompaniment for rehearsal use. Who Can Revoke, by Wallingford Riegger (30c.). Marked Con fuoco, this opens with a striking tenor and bass passage which leads into a section sung

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in unison by sopranos and altos; there are also sections which call for first and second sopranos. The lyrics are by Catherine R. Harris and the work is performed with piano accompaniment (Edward B. Marks Music Corp).

Sit Down, Servant, arranged by LaRue Pittman (20c.). This is set for a cappella chorus of mixed voices with alto and baritone solos. There is a piano part to be used for rehearsal. Southern Fantasy, by Raymond Rhea and Archie N. Jones (20c.). This is a brief piece, also a cappella, which makes use of effects such as clapping hands and stamping of the feet (Carl Fischer, Inc.). Greensleeves, arranged by W. H. Anderson (18c.). This is an a cappella arrangement of the English folk song for a double chorus of mixed voices. The composer recommends strengthening of the tenor line with some high baritones in order to bring out the melody (C. C. Birchard & Co.).

For Women's Voices: Song Is the Heart's Companion, words and music by Peter W. Dykema (20c.). This is a companion piece to Somewhere a Chile is Singing, and We Who Love Music. It is scored with an optional obbligato for violin (or flute) and, if possible, a second violin (C. C. Birchard & Co.).

DOWN PUBLISHERS' ROW

Premieres: The Pro Arte Quartet of the University of Wisconsin played the first New York performance of Schoenberg's Trio at the YMHA auditorium on Jan. 16. . . . A preview hearing of Barber's new Piano Sonata, Op. 26, was played by Vladimir Horowitz in the directors' room of G. Schirmer on Jan. 4 for an invited audience; public premiere was given by the pianist on Jan. 23 at Carnegie Hall. Rudolf Firkusny will play the same sonata for the first time at Dumbarton Oaks on April 1. . . . The world premiere of excerpts from the opera Moses, by Bernhard Hoff and O. Strock, will be given at a Brooklyn Museum concert on Feb. 26 and broadcast over Station WNYC. The concert will be conducted by Siegfried Landau with the Kinor Symphonietta. Landau's setting of I Will Not Rest, verses from Isaiah, will be sung by Manfred Hecht, baritone, and A. W. Binder's Rhapsody will be played by Heide Hermanns. . . . The first hearing of Manuel Rosenthal's Magic Manhattan (A Frenchman Remembers) was given by the St. Louis Symphony under Golschmann on Jan. 15. . . . Ormandy and the Philadelphia Orchestra will give the world premiere of Alexander Steinert's tone poem based on Oscar Wilde's The Nightingale and the Rose on April 26 in Philadelphia. Basil Rathbone, for whom the piece was composed, will be heard in the entire narration of the Wilde words.

Max Brand's symphonic novelty, The Wonderful One-Hoss Shay, was given its first performance by Ormandy and the Philadelphians on Jan. 20 and 21. . . . The world concert premiere of Lehman Engel's The Creation was played by the Dallas Symphony on Jan. 23. Giovanni Cardelli, the orchestra's manager, was the narrator. Also on the program, conducted by Walter Hendl, was the first performance anywhere of an orchestral transcription and synthesis of Wagner's Die Götterdämmerung. . . . The first public performance of Eldin Burton's Sonatina for Violin and Piano was heard at the Carl Fischer Concert Hall on Jan. 15. Mr. Burton himself played the piano part while Leonid Bolotine played the violin. The concert was sponsored by the Violin, Viola and Cello Teachers Guild. . . . Chappell & Co. have announced the premiere of Elie Siegmeister's suite From My Window, which will be played by Fritz Mahler and the Erie Philharmonic on Feb. 7. . . . Firsts at the New York Public Library's Composers' Forum concert at the McMillin Academic Theater on Jan. 21 were Howard Swanson's Sonata for Piano, and Edward Cone's The Shell, for contralto and piano. In addition to the two composers and James Fassett, Supervisor of Music for C.B.S. (who was the moderator), artists who participated were David Allen and Alvin Bauman, pianists; Elwood Peterson, tenor; Helen Thigpen, soprano; Madeleine Carabo, violinist; and Abram Loft, violist. . . . The Pomona College Symphony Orchestra, with Kenneth Fiske as its conductor, played the world premiere of Dr. Carl Parrish's Overture on Southern Folk Hymns.

FELICITATIONS . . . Frank H. Connor, president of Carl Fischer, Inc., center, congratulates the firm's two New York Retail Stores' managers, Max Rittershausen and Emil Stock, who this week celebrate their 40th and 45th anniversaries with the music firm. In the background is a portrait of the late Walter S. Fischer, who was president of Carl Fischer, Inc., for more than 28 years. (Photo—Standard Flashlight Co.)

Medley: James W. Bampton, President of Theodore Presser Company, has announced the appointment of F. A. P. Ziesmer as General Manager of the newly remodeled Presser Retail Store in Philadelphia . . . 61 original manuscripts have been received by the Judges' committee of the Fifth Annual George Gershwin Memorial Contest, which closed on Feb. 1. . . . The Richard Oppenheim Memorial Contest for Ohio composers was won by Paul Schwartz, director of music at Kenyon College in Gambier, Ohio. The winning work, Overture to a Shakespeare Comedy, will be performed by the Canton Symphony Orchestra on March 8. . . .

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Plans European Study Tour

LOS ANGELES, CALIF. — Prof. Viktor Fuchs, voice teacher, formerly with the Vienna and Salzburg Conservatories, has been invited by International Studytour Alliance, New York, to conduct a tour to Europe ("Europe for Opera Lovers"). The tour will leave New York on July 8 and return on Aug. 28. Under Prof. Fuchs' guidance the participants of the tour will visit, for several days each, four music and opera festivals: at The Hague, Salzburg, Lucerne and Edinburgh. Besides, there will be visits to Paris, Cologne, Bonn, Coblenz, Frankfort, Heidelberg, Munich, Verona, Venice, Milan and finally London. Travel will be mainly by rail, but there will also be a bus trip from Italy over the Alps to Austria (via the Dolomiten and Grosglockner paths) and a boat trip down the Rhine. Prof. Fuchs will lecture on the operas and other musical events. Opportunity will be given to young artists to meet important European personalities in the realm of music.

Kosciuszko Foundation Will Award $1,000 Scholarships

Two Chopin Scholarships of $1,000—the first of a projected series—will be awarded to talented young students in piano and composition during 1950-51 by the Kosciuszko Foundation of New York. Both men and women of high artistic and personal qualifications between the ages of 17 and 25, who are citizens or legal residents of the U. S., are eligible irrespective of race, creed and color. In the case of pianists, they must not have made extensive tours under professional management. According to an announcement made by Dr. Stephen P. Mizwa, director of the Foundation, the scholarships will cover a year's study, starting Sept. 15 next, at a conservatory or school of music, or in the case of pianists under a competent private teacher. In exceptional cases the award may be renewed for another year.

Candidates in composition must present samples of their work. Those in piano (whose preliminary selection will be on the basis of their application papers) must submit a recording of a piano work of their own choice or appear in a regional audition (in some instances held locally) and later at their own expense in the final auditions in New York, date and place of which will be announced later. In the final auditions pianists must present Chopin's Scherzo in B flat minor, op. 31, in addition to the work of their choice. Definite plans for proposed study must be submitted with the applications.

The committee of selection will consist of members of the Scholarship Committee for the Foundation and four or five authorities to be selected from the field of music, including at least one composer, a piano teacher and a concert pianist. Full information and formal blanks of application may be obtained from the Kosciuszko Foundation, 15 East 65th Street, New York 21, N. Y.

Clarence Adler Artists Heard

Artist-pupils of Clarence Adler are appearing in concert and over the air. Loretta and Murray Dranoff, duo-pianists, were soloists with the National Orchestral Association under Leon Barzin, playing the Mozart Concerto in E flat for two pianos; they gave a recital at the Twentieth Century Club, Buffalo, N. Y., and one in Orchard Park, N. Y.; on Feb. 5, they played at the Manhattanville College of the Sacred Heart. Gladys Stein, pianist, was featured with the Little Symphony under Dr. Joseph Barone, and is giving three programs at Hunter College, Jan. 24, Feb. 24 and March 24, broadcast over WABF. Mercelita Kabayao, young Philippine pianist, scheduled for Town Hall on May 4, was soloist in the Mozart Coronation Concerto in the Museum of Natural History with orchestra conducted by Leopold Prince; and played the same concerto on Jan. 4 with the National Orchestral Association and Leon Barzin.

Mila Trouk Singers in Operas

Mollie Knight, soprano, opened the Boston season of the San Carlo Opera by singing Micaela in Carmen and Musetta in Boheme on the same day (Jan. 22). This is Miss Knight's third season with the San Carlo forces; she has sung

MOLLIE KNIGHT

with them previously in Boston, Washington and New York. The soprano is an artist-pupil of Mila Trouk.

Other singers from the Trouk studio include Marylin Leo, who was heard in the title role of Manon with the Mascagni Opera Workshop; and Lita Felker and Josephine Cordisco, members of the Amato Opera Workshop. The last two have been admitted to AGMA as professional opera chorus members.

Lila Lee Roy Vocalists Booked

Voice pupils of Lila Lee Roy at New York College of Music are appearing in this country and Canada. Christine Gardone, soprano, has returned from engagements at the Carousel and York Hotel in Montreal and the St. Regis in Toronto. Singing at the Latin Quarter in New York is John Vanderhoof, first tenor of The Vikings; among his solos is Vesti la Giubba from Pagliacci. Frank Gilston, recently heard as leading baritone in a special broadcast of the first New York performance of Gretchaninoff's The Marriage, will repeat the role on Feb. 21 at Town Hall. On Feb. 19 he will be heard with the Rochester Opera as Alfio in Cavalleria Rusticana.

Strauss Concert in Manhattan School

A concert of works by Richard Strauss was given on Jan. 27 at the Manhattan School of Music by members of the faculty. The Sonata for Violin and Piano, op. 18 in E flat major was played by Hugo Korstschak and Helmut Baerwald; Curtis Rice sang four songs with Marion Cohen at the piano; Otto Deri and Mr. Baerwald offered the Sonata in F for Cello and Piano, op. 6; and the Serenade in E flat for Wind Instruments, op. 7, was played by an ensemble conducted by Harold Freeman.

R. I. Conservatory Concert

A recent faculty recital at the Rhode Island Conservatory of Music, Providence, R. I., presented a program of masters of the 16th, 17th and 18th centuries. Maurice Lewis gave an introductory lecture, followed by Bach, Scarlatti, Couperin and Rameau-Godowsky numbers played by Jacqueline Bachand, member of the piano department and

(*Continued on page 58*)

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SCHOOLS AND STUDIOS

(Continued from page 56)

artist-pupil of Mr. Lewis. Later, Miss Bachand and Mr. Lewis played Langrish's two-piano version of the Bach Organ Toccata in F. Anita Harris, pianist, offered Frescobaldi-Bartok and Bach-Busoni works. The vocal element was supplied by Herta Sperber, soprano, head of the vocal department, and Helen Bennett, soprano, faculty member and artist-student of Miss Sperber, who joined in duets by Schütz, Couperin, Somervell and Mozart.

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Genevieve Taliaferro In New York Concerts

GENEVIEVE TALIAFERRO (Photo—University Studio, Austin.)

Genevieve Taliaferro, contralto, sang on Jan. 30 for the Musicians Club of New York at the Plaza Hotel with Rosa Canario, Thomas Hayward and Frank La Forge, her teacher for many years. On Feb. 3 she appeared on television with Mr. La Forge, singing two of his songs, Sanctuary and Into the Light. With Miss Canario and Mr. La Forge, she filled an engagement for the Schubert Club of Stamford in Darien, Conn., on Feb. 8. Miss Taliaferro has returned to Austin, Tex., where she is connected with Texas University.

Modern Music in Cleveland

CLEVELAND. — Marie Simmelink Kraft, mezzo-soprano, with Marianne Matousek Mastics, pianist, on Jan. 25 gave the second contemporary music program of the season at the Cleveland Institute of Music. She sang the first local performance of Hindemith's song cycle Das Marienleben in the revised version. After intermission Marcel Dick, who organized this series, conducted a concert version of Stravinsky's Histoire du Soldat.

Bach Mass for Oberlin

OBERLIN, O. — Nellie Stuart, soprano; Lydia Summers, alto; Harold Haugh, tenor, and John Macdonald, bass, will be the soloists when the Oberlin Musical Union and the Conservatory Orchestra, conducted by Maurice Kessler, present the B minor Mass by Bach on April 28, in Finney Chapel, Oberlin College, and on April 30, in Severance Hall, Cleveland. Leo Holden will be at the organ and Fenner Douglass at the harpsichord.

Olga Eisner Singers Appear

Singers from the studio of Olga Eisner are being heard in many engagements. Mimi Benzell, soprano of the Metropolitan Opera, is appearing at the Hotel Pierre and in a stage show on Broadway. Conchita Gaston, who made her debut as Carmen at the New York City Center Opera, has been signed by NBC for television, and engaged for several concerts in Europe and in the Philippines. With George Schick at the piano, Lilly Windsor is giving concerts in the United States and Canada. NBC has also contracted Jeanne Privette for television. Peggy Lee Whiting was soloist in concerts in Washington with the Mendelssohn Chorus from Utah, where Miss Lee will tour in concert this spring. Beverly Sheaser sang the lead in Don Pasquale with the New Lyrique Opera in Pennsylvania under Moriz Bomhard. Appearing in four concerts with the Little Symphony under Thomas Scherman was Beverly Lane. Martha Wright, whose engagement at the Hotel St. Regis has been extended to three months, will sing one of the leads in a new show, Great to Be Alive.

Events at Mannes School

The Mannes Music School is offering a ten weeks' master class in the interpretation of French songs and German lieder, to begin on Feb. 27. Auditions for the course, which will be directed by Lotte Leonard and Cleora Wood, take place on Feb. 15.

On Feb. 3 the School presented an evening of choral and chamber music, Sam Morganstern, choral conductor; Feb. 9 and 16, two recitals by advanced students.

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Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Feb. 15, Boston Symphony, CH, E; Trinity Chorus and orchestra, TH, E; Philomusic Society of New York, CFCH, E.

Feb. 16, New York Philharmonic-Symphony, Leonard Bernstein conducting, Heifetz, violinist, soloist, CH, E; Albeneri Trio, TH, E; Gloria Forte, soprano; Sally Maniscalco, mezzo-soprano; Michael Cavallaro, tenor; Anthony Amorello, baritone, CRH, E.

Feb. 17, New York Philharmonic-Symphony, Leonard Bernstein conducting, Heifetz, violinist, soloist, CH, A; Schola Cantorum, CH, E; Margaret Williams, soprano, TiH, E; Roy Kelegian, pianist, CRH, E.

Feb. 18, Boston Symphony, CH, A; New York Philharmonic-Symphony, Leonard Bernstein conductor-pianist; George Copeland, pianist, TH, A; chamber music with Davis Shuman, trombonist, TH, 5:30 p.m.; Balbina Brainina, pianist, TH, E; International Music Lovers Guild, TiH, E; Composers Group Concert, CFCH (Sky Room), 5:00 p.m.

Feb. 19, New York Philharmonic-Symphony, Leonard Bernstein, conductor-pianist, CH, A; Philip Bond, basso, CH, 5:30 p.m.; Concordia Choir, CH, E; Drake and Shaw, duo-pianists, TH, A; New Friends of Music (Joseph Szigeti, violinist, Gimpel Quartet), TH, 5:30 p.m.; Marina Koshetz, soprano, TH, E; New York Madrigal Society, TiH, E; Alexander Hunter, baritone, CFCH, 5:30 p.m.

Feb. 20, Gordon Manley, pianist, CH, E; Little Orchestra Society, Artie Shaw, clarinetist, soloist, TH, E; David Seegmiller, tenor, CFCH, E.

Feb. 21, Philadelphia Orchestra, CH, E; Gunnar Hahn, pianist, TiH, E.

Feb. 22, Edmund Kurtz, cellist, CH, E; Ralph Pierce, pianist, TH, A; Norwegian Singing Society, TH, E; Ruth Ferry, contralto, TiH, E.

Feb. 23, New York Philharmonic-Symphony, Leonard Bernstein conducting, Lukas Foss, pianist, soloist, CH, E; Ivan Jadan, tenor, TH, E; Robert Goss, baritone, TiH, E; Floraiba Del Monte, pianist, CRH, E.

Feb. 24, New York Philharmonic-Symphony, Leonard Bernstein conducting, Lukas Foss, pianist, soloist, CH, A; Dessoff Choirs, CH, E; Julius Baker, flutist, and New Music Quartet (Debut and Encore Concert), TH, E; Chamber Music of Our Time, TiH, E.

Feb. 25, New York Philharmonic-Symphony, Leonard Bernstein conducting, Gary Graffman, pianist, soloist, CH, E; Arlie Furman, violinist, TH, A; Pizzitola Electro-Accordion Symphony, TH, E; Felice Takakjian, pianist, TiH, E; Ruth Brall, contralto, CFCH.

Feb. 26, New York Philharmonic-Symphony, Leonard Bernstein conducting, Lukas Foss, pianist, soloist, CH, A; Russell Sherman, pianist, CH, 5:30 p.m.; Benno Moiseiwitsch, pianist, CH, E; Tycha Turlitaki, soprano, TH, A; New Friends of Music (Budapest Quartet, Milton Katims, violist), TH, 5:30 p.m.; Gladys Swarthout, mezzo-soprano, TH, E; Gracita Fulkner, soprano, TiH, A; NAACC, TiH, E; Lola Urbach, soprano, Villam Simek, violinist, CRH, 5:30 p.m.; Joseph Ciavarella and Edward Vallely, duo pianists, Gloria Van Dorp, soprano, CRH, E; New York Flute Club, CFCH, E.

Feb. 27, National Orchestral Association, CH, E; Bernard Greenhouse, cellist, TH, E; Juilliard String Quartet, TiH, E; League of Composers, CFCH.

Feb. 28, Robert Casadesus, pianist, CH, E; Barbara Malotte, soprano, TiH, E; Society for Forgotten Music, CFCH.

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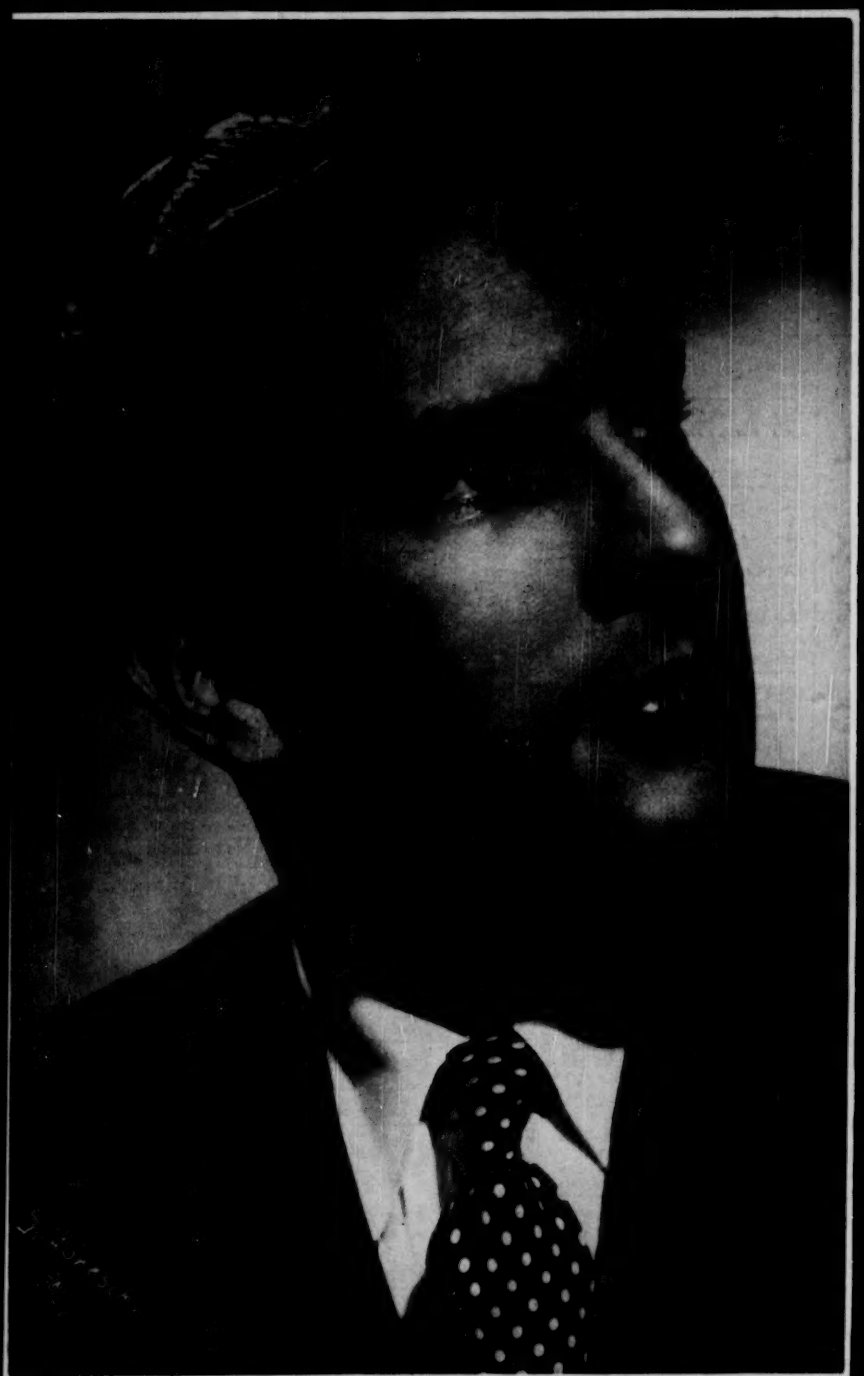

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